

May 2000

Volume 3, Number 7

## Roy Disney to Keynote LFCA 2000 Conference

**R**oy E. Disney, vice chairman of The Walt Disney Company, will deliver the keynote speech at the annual conference of the **Large Format Cinema Association** in Los Angeles, May 17-21. The speech will be only one highlight of a meeting that will include panel discussions, film screenings, awards presentations, "Spotlight Symposia," and a closing gala at **Universal Studios Hollywood**. Between 400 and 500 people are expected to attend the meeting, which will be hosted by the **California Science Center** and held there and at several other venues



Roy E. Disney

### Symposia: Sims and Digital

New for the 2000 conference will be two "Spotlight Symposia" dedicated to special topics and bookending the regular meeting. The first, on Wednesday, May 17, focuses on motion simulation, and will be chaired by **Cliff Hay** of **Clifford Hay and Associates** and **Vince Perez** of **Luxor Hotel** in Las Vegas. The second, on digital techniques in LF production, will be held on Saturday, May 20, and led by **Ray Feeney** of **RFX Inc.** and consultant and *MaxImage!* columnist **Marty Shindler**. In each, a panel of distinguished industry

experts will discuss the current status and emerging trends of the symposium topics. Saturday's digital session will close with a dinner and speech by high-tech maven **Brett Leonard**, director of *T-Rex: Back to the Cretaceous*, and *Siegfried & Roy: The Magic Box*. (The Spotlight Symposia require separate registration fees from the main conference charges.)

### Vision Award: Phillips

LFCA and **Eastman Kodak Company** will present the second annual Kodak Vision Award for LF Cinematography to **Sean Phillips** in a ceremony that will open the main conference on Wednesday evening. Phillips, who has served as cinematographer, visual effects supervisor, and co-producer on numerous 2D and 3D LF films, will be honored for his groundbreaking contributions to the medium. According to LFCA president **Chris Reyna**, "Sean Phillips is a photographic wizard and an innovator. He's created some of the most compelling images in LF today. He's a model for our industry." The first LFCA Vision award was presented at

(See *LFCA* on page 8)

## The Case for Shorts

by Christine Lemoine

**A**lthough people have been making short LF films since the earliest days of the industry, with few exceptions (such as signature and expo films) shorts have had a hard time reaching an audience. This is unfortunate since many people, film professionals and ordinary viewers alike, enjoy the treat of seeing a short before the main show.

My interest in shorts dates back 25 years, when I was promoting animated films in France and Canada. I found that just as the short story is a distinct genre in literature, so are short films in cinema. Some stories can be better told and have a greater impact in five or ten minutes than in 40 or 90 minutes.

On the basis of this interest, about a year ago I conducted a modest survey of 39 theaters worldwide. Then in March I chaired a panel on shorts at the **Euromax Large-Format Filmmakers Symposium** (see *MaxImage!* April 2000). This article is based on the survey; on comments from the participants on the panel; on conversations and interviews with LF professionals like **Mark Osborne**, director of *More*, and **Bill Bennett** of **MacGillivray Freeman Films**; and on my own thoughts as a new LF film distributor at **XLargo**.

Let's be blunt: there are many obstacles to making a short LF film and getting it seen. Shorts are usually difficult to fund, requiring creative financial solutions. *East End*, produced by **Cathy Shaw** and directed by **Geraldine Swayne**, is an experimental film that was shot in London on super 8mm film and blown up to 15/70. Out of a budget of £100,000 (US\$160,000), only £6,500 (\$10,200) of the costs were paid for in cash. The rest was donated as in-kind services, notably by

(See *SHORTS* on page 6)

### Inside MaxImage!

Shindler's Site	2
300 Attend IMAX Days	3
The Biz: Legal Briefs, Film Stock, Deals	4
The Biz: Personnel	5
White Oak <i>Inventory</i> Reveals Trends	9
New and Future Theaters	9
Premiering This Month	10
The <i>MaxImage!</i> Index	11
In Production	12-13
Booking Data	14-21
Directory	22-23
Classified Ads	23
Shorts	24

**Editorial Offices**5430 Lynx Lane, #223  
Columbia, MD 21044-2302 USA  
(410) 997-2780 (phone)  
(410) 997-2786 (fax)  
editor@cinergetics.com**ISSN: 1528-6045**© 2000 by Cinergetics, LLC  
All rights reserved. No portion of  
this publication may be repro-  
duced by any means without  
written permission of the copy-  
right holder.Individuals and organizations  
wishing to reprint articles from  
*MaxImage!* should call our offices  
for permission, which is usually  
given.The opinions of contributors are  
not necessarily those of *Max-  
Image!* or its parent company,  
Cinergetics, LLC.Trademarks referred to in  
*MaxImage!* are the property of  
their respective owners.**Classified Advertising**is accepted in the category of  
Employment.The rate for organizations  
wishing to post job opening  
announcements is US\$0.50 per  
word.There is no charge for individu-  
als to post an ad in the "Position  
Sought" category.At the Cross-  
roads  
By Marty Shin-  
dler

The LF industry has come a long way. For the most part, we should be proud. But there is a long way to go with many challenges ahead, some perhaps greater than those we have faced so far.

The overall trends in the LF business have been strong and mostly positive: the growth of theaters; the branching out of the commercial sector; the increase in new films; and the broadening of the types of films being produced.

The industry has received recognition from a variety of sources, including the mainstream film community, our peers in the **Academy of Motion Picture Arts and Sciences**, and most importantly, the moviegoing public that helps put food on our tables.

All this has led to an increase in the number of organizations entering the industry and attempting to get a piece of the pie. There is always room for fresh new ideas. New players and concepts are the lifeblood of all industries and are the basis for competition. They are particularly important in an industry striving for maturity.

A number of organizations have left the LF industry, including several that were part of larger and more substantial corporations for which LF seemed a natural fit. Others, as has been reported and/or rumored, are on the brink of extinction. Still others have refocused their energies, deciding that a narrower segment of the industry suits them best.

Much of this is normal in any

## Shindler's Site

growing industry. Growing pains can be difficult, but they can also be rewarding.

Today we are at a crossroads. The industry must decide which of several directions to take into the future. Some are viable and will get us to our ultimate destination. And it may not be necessary for everyone to take the same route.

The phenomenal box office success of *Everest*, *T-Rex* and *Mysteries of Egypt* demonstrates that the public will respond to good films, even though each of these examples is distinctly different from the others in story line, production techniques, and release pattern.

*Fantasia 2000* has raised the bar even further. A few years ago, the idea of a major Hollywood studio film being released in LF was only a dream. It was also "common wisdom" that LF films were evergreen and could play "forever." So the four-month limited release of *F2K* has opened lots of eyes.

Many organizations have benefited tremendously from the release of *Fantasia 2000*. Many people who were skeptical a year or even six months ago have been surprised. Many decision makers are rethinking their positions on future bookings. Many who were concerned that *F2K* was not directly in line with their mission statements but exhibited the picture anyway have been pleased. Many who did not book it have heard the ringing of the cash registers and believe they missed an opportunity.

Had those venues booked *F2K*, they might have accomplished one of their theater's primary goals: bringing people into the building who might not otherwise have come. *Fantasia's* profes-

sional marketing campaign worked.

Many of these same issues will be discussed at this month's **Large Format Cinema Association** conference (see page 1), in the panel sessions, at the screenings, and in the hallways, wherever industry folk gather.

This crossroads represents an opportunity. It is time to rethink where we are going, what has really worked, and what has not. It is time to stop doing business a certain way just because "that's how it has always been done." A fresh re-examination of our goals and objectives is in order. It will tell us what path to take at the crossroads.

All that is required is a willingness to act.

Marty Shindler is a management consultant who provides a business perspective to creative, technology and emerging companies. Marty may be reached at [shindler@aol.com](mailto:shindler@aol.com).

## R CORRECTIONS

Our coverage of the Euromax Filmmakers' Symposium (April 2000) misreported the comments of two participants. In the Production and Post Production session, David Keighley did not say that the film stock with dusting problems was Kodak's 2386. (Although he didn't mention it by name, the stock that dusted was Triathlon.) Also, in the Imaging Tools panel, Andrew Oran did not say that Gulliver in Paris is able to do film recording. The companies he named as providing that service are Imagica USA, the Computer Film Company, Sirius, Ex Machina, CFI, and nWave.

## 300 Attend IMAX Days in Florida

Because IMAX Days was closed to the press, this report is based on interviews with attendees and information from Imax Ltd.

More than 300 invited guests from IMAX® theaters around the world attended IMAX Days 2000 at the Turnberry Isle Resort near Miami, FL, April 3-5. Hosted by Imax Ltd. as a marketing and communications effort, the meeting featured panel discussions, an awards ceremony, previews of coming LF films, and free time for golf and other recreational activities.

The session was free to attendees and hotel accommodations were partly subsidized by Imax. According to several participants, this attracted many mid-level theater staffers who rarely get to larger conferences such as the GSTA or the LFCA.

Highlights of the meeting included the third Maximum Image (MAXI) Awards ceremony, in which the international network of IMAX theaters voted on the best films of 1999 in five categories. *Siegfried & Roy: The Magic Box* won for both Best 3D Picture and Best 3D Cinematography, and *The Old Man and the Sea* won the same categories in 2D. Best Score went to *Extreme*.

Other awards included the IMAX Founders Award, presented to NASA Administrator **Daniel Goldin** for his support of the IMAX space films, and the induc-

tion of *Grand Canyon: The Hidden Secrets* as the first film in the IMAX Hall of Fame.

*Michael Jordan To The Max* from **Giant Screen Sports** was the only film shown in its entirety, but short 15/70 clips from a number of new or nearly finished films were presented at the **IMAX Theater at Sunset Place** in Miami. Although many of these clips had been shown at earlier industry meetings, seen for the first time were sequences from **Primesco's** *Bears* and *Lost*

*Worlds: Life in the Balance*; **Motion International's** *Great North*; **nWave's** 3D animated film *Haunted Castle*; and Imax's concert film *All Access*. The last two were singled out for praise by several attendees. The emcee for the session was Phig (voiced by TV's **Jenna Elfman**), the animated character who will host Imax's fall 3D release, *CyberWorld*. (Phig appeared via slides and audio tape.)

In a session on Multiple-Theater Markets, panelist **Liz Bleiberg** of Dallas' **Science Place** got big laughs with some of the possible strategies she listed for dealing with a competing LF theater. In addition to more practical (and serious) ideas, such as running trailers for each other's films, she proposed that theaters "Keep your plans a secret until you hear theirs," and "Change your plans after you hear theirs."

Several panel discussions were hosted by co-CEOs **Richard Gelfond** and **Bradley Wechsler**, who earned high marks for their candor and openness from participants who spoke to *MaxImage!* afterwards. Breakout sessions and less formal "chat sessions" dealt with such topics as sponsorship, marketing, and group sales. Media relations consultant **Jeff Ansell** repeated his popular presentation from last year on how to deal with the media.

Phig, star of *CyberWorld*, was emcee for "New Releases for a New Millennium" at IMAX Days.



## LEGAL BRIEFS

### Imax sued over Quebec theater

The Canadian press reported in April that a group of investors in the **IMAX Les Ailes** theater in Brossard, QC, near Montreal, has filed suit in Quebec Superior Court against **Imax Ltd.** The suit alleges that Imax misled them about the projected attendance for the theater, the availability of 3D films, and the performance of its products. Specifically cited are the Personal Sound Environment (PSE) headsets which Imax reportedly touted as being capable of handling the multi-language needs of the French Canadian theater, but which have proved unworkable for that purpose in the three and a half years since the theater opened.

**Thémax Inc.**, owner of the theater, says it only agreed to a requirement that Imax provide 80% of the films it booked because of Imax's assurances that it would produce eight to twelve 3D films per year. Since the theater opened, Imax has released six such films, only two of which were acceptable to Thémax.

The suit also claims in a year-long period during which Imax operated the theater, it mismanaged the venue and its finances. When Thémax retook control of the theater in February, Imax reportedly removed the projection lenses, rendering the projector inoperable. A court order forced Imax to return the lenses three days later. The plaintiffs are asking for damages of CDN\$4.4 million (US\$2.97 million).

Imax declined to comment on the case for this report.

### Euromax files Imax complaint

In January, **Euromax**, the European association of IMAX theaters, filed a complaint with the Commission of European Communities against **Imax Corporation**, alleging, among other things, that the exclusive service contracts included in Imax's projection system lease contracts violate EC trade rules. According to sources familiar with the complaint, many IMAX theaters in Europe have long been dissatisfied with what they say is a lack of responsiveness on the part of Imax's ser-

vice branch and the high costs of technical support. They claim that the company has not adequately staffed its European service division to cope with the dramatic increase of theaters on the continent. Euro-max and Imax reportedly had been discussing the problems for years before the action was filed.

The Commission has taken up the complaint and asked Imax to respond. If it found Imax in violation of EC competition rules, the Commission could impose fines of up to 10% of company revenues. In its annual report to the US Securities and Exchange Commission, Imax asserts that the complaints are without merit, and says that it will defend itself vigorously.

### Goldwater, Iwerks sue each other

**Charles Goldwater**, former CEO of **Iwerks Entertainment**, has filed suit against his former employer, alleging breach of contract and wrongful termination, and seeking "golden parachute" payments specified in his employment contract. After two years at its head, during which the company continued to struggle financially, Goldwater was asked to resign by the company's board in February, a year before the end of his contract term. He is seeking over \$725,000 for lost salary and benefits, according to press reports.

---

## FILM STOCK

---

### Imax shares up on Q1 hopes

On Monday, April 24, **Imax Corporation** said that it expected its quarterly earnings report, due out May 10 for the three-month period ended March 31, to show per-share earnings of US\$0.09 to \$0.10, higher than the \$0.07 that analysts had forecast for the quarter. The news drove share prices up to \$23 by the week's end, a 23% increase from the week's opening position of \$18.75.

The company attributed the expected earnings increase to the success of its digital projection subsidiary, **Digital Projection International**, and to its strategy of showing that Hollywood films such as

## DEALS

*Fantasia/2000* can succeed by premiering in IMAX theaters. (Because Imax does not have an ownership stake in the Disney film, *Fantasia's* success does not contribute directly to Imax's bottom line.)

### Pascal Blais to distribute *Old Man*

Montreal's **Productions Pascal Blais**, producer of the Oscar®-winning LF film *The Old Man and the Sea*, has established a new distribution company, **Pascal Blais Distribution**, and reacquired all rights to the film. Pascal Blais' **Bernard Lajoie** will head the new division.

*Old Man* was previously distributed by **Ogden Entertainment**, which announced last fall that it was selling off its LF division, along with other subsidiaries (see *The Biz*, *MaxImage!* October 1999, and *Fraser* item below).

### Discovery builds new LF team

**Discovery Communications Inc.** has put together a new team to market and manage its two current LF films, *Africa's Elephant Kingdom* and *Wildfire: Feel the Heat*, as well as its next film, *The Human Body*.

**Jana Bennett**, executive vice president and general manager of The Learning Channel is executive in charge of **Discovery Pictures**, the LF films division. Before joining TLC in September 1999, Bennett, an American, was director of programs for the BBC.

New hires are **Dianne Butler**, marketing manager, and **Melissa Allen**, marketing representative. Before coming to DCI, Butler was with the American Diabetes Association; Allen worked at the Public Broadcasting Service. Existing Discovery staffers who have been assigned to the LF business team include **Jeffrey Breslow** (business affairs), **Doug Coblens** (legal), **Linda Guisset** (production management), and **Susan Murrow** (public relations).

*The Human Body* is a co-production of Discovery Pictures and **BBC Scienceworld** in association with the **Maryland Science Center** and the **National Museum of Science and Industry** (London). On its re-

# THE BIZ

## DEALS

lease in fall 2001 it will be distributed by **nWave Pictures**.

Last fall, Discovery disbanded **Discovery Channel Pictures**, the in-house LF production branch that had produced the first two films, laying off a total of 17 people, including members of the Themed Entertainment division. At the time the company said it had decided not to maintain in-house production staff, preferring to enter into co-production arrangements, as it does with its television programming.

### Provision to service Iwerks 15/70s

**Iwerks Entertainment** made a deal in April to outsource all service of its 15/70 projectors to **Provision Entertainment** of Chatsworth, CA. A Provision press release says the company will be "working in a cooperative effort with **CTI**, the original manufacturer of the projectors, and Iwerks, which supplied the audio and show control systems." Provision was founded in 1998 by **Curt Thornton**, former vice president of operations at Iwerks.

Iwerks has five 15/70 installations in North America, at the **Zion Canyon Giant Screen Theater** in Utah; the **Children's Museum of Indianapolis**, IN; the **Orlando Science Center** in Florida; the **Kirkpatrick Science and Air Space Museum** in Oklahoma City, OK; and **Science City at Union Station**, in Kansas City, MO.

The Iwerks/CTI 15/70 systems have had numerous problems with reliability, according to operators and press reports.

### MFF alumni launch Aperture

Three veterans of **MacGillivray Freeman Films** have left to form their own LF production company, **Aperture Films Ltd.** The three, **Chris Blum**, **Joshua Colover**, and **Myles Connolly**, have 20 years of combined experience on a total of 16 LF films, including hits such as *Everest* and *The Living Sea*.

Aperture will develop and produce its own LF projects – documentaries and dramas – as well as providing production and consulting services to other producers.

## PERSONNEL

### Fraser is president of Candide

**Paul Fraser** has been selected as president of **Candide Media Works**, a New York-based online documentary studio. The new media company produces digital coverage of news and sporting events, and Fraser is charged with "developing Candide's business strategy...raising additional capital, and managing the company's growth plans," according to a press release.

Fraser comes to the new position after spending three and a half years at **Ogden Entertainment**, where he was responsible for that company's LF film and theater ventures, including the distribution of the Academy-Award™-winning LF film, *The Old Man and the Sea*. From 1986 to 1995 he worked at **Imax Corporation** in Toronto, where he developed the company's first owned-and-operated theaters.

Fraser tells *MaxImage!* that he will continue to assist Ogden with the plan to sell off its LF business, announced last fall (see *The Biz*, *MaxImage!* October, 1999). The distribution rights to OMATS have already been transferred to **Productions Pascal Blais** (see item above), and the sale of the remaining properties – **Amazon** and half ownership in both the **Arizona Mills IMAX Theater** near Phoenix and the LF film *Mark Twain's America* – should be completed within a few months.

### Savant leaves Iwerks for Imax

**Donald Savant**, formerly vice president of worldwide trade for **Iwerks Entertainment**, has left the company and joined **Imax Ltd.** as a vice president. At press time, *MaxImage!* was unable to learn his precise title or duties at Imax.

### Kennedy to head Nova distribution

**Mary Kaye Kennedy** has been selected to be director of marketing and distribution for Boston-based **Nova Large Format Films**, where her primary task will be to handle the North American distribution of *The Endurance: Shackleton's Epic Journey*, which is slated to be released next February. (Distribution of the film elsewhere in the world has not yet been

assigned.)

**Kennedy**, who helped launch LF theaters Cincinnati, Cleveland, and London, started with **Nova** on May 1, and will work from her current base in Chicago.

**Nova** has produced or co-produced several LF films, including *To The Limit*, *Special Effects*, and

*Mysteries of Egypt*, but until now has not distributed its productions. **David Bernstein**, who heads parent company **WGBH Enterprises**, says that in addition to distributing its own productions, **Nova** may seek in the future to distribute films by other producers.



Kennedy

### Corfino joins Stan Lee Media

**Jon Corfino** has been hired by **Stan Lee Media** to head a new division that will develop theme park attractions based on the comic-book artist's superhero characters and the Backstreet Boys. The attractions will feature 3D and 4D motion simulation systems by **Iwerks Entertainment**, Corfino's former employer. (See *The Biz*, *MaxImage!* December 1999.)

Corfino was vice president of film for Iwerks until February of this year, having joined the company in 1993. Before that he was project manager for planning and development at Universal Studios.

### Mooney promoted at Christie

**Michael Mooney** has been promoted to the newly created position of director of marketing, digital cinema, at **Christie Inc.**, where he will lead the company's digital cinema group, **Christie Digital Systems, Inc.**

He was formerly director of the high brightness portfolio at Christie Digital.

---

---

## Shorts: Treat Your Audience!

(from **SHORTS** on page 1)

the **Computer Film Company** in London and **Gulliver** in Paris. For her next production (an animated short), Shaw hopes to be able to raise more money up front, possibly from the UK's National Lottery Fund.

*More*, which received an Oscar® nomination, was not originally planned as a 15/70 film. Director Osborne says that after the film concept was established, "Debra Calabresi and Kelly Moren of **Swell Productions** approached me to see if I was interested in the format. And when I jumped at the opportunity, they mustered up support from the LF film community at large through the LFCA Experimental Film and Animation Task Force."

"The LFCA will continue to support shorts," says **Chris Reyna**, LFCA president. "But after *More*, we now have more requests than we can support."

Another potential source of financing is corporate sponsorship, which partly funded *Maximum Velocity*, a.k.a. *La Patrouille de France*, produced by **Rigaud Production** and featuring the French aerobatic jet team. And of course, producers often pay for shorts out of their own pockets. MFF's **Bob Harman** warns, "If you [need] to raise money, think long and hard before you [start a short project. But] if you have money and passion, go for it!"

So why do theaters rarely book shorts? The XLargo survey (see chart below ???) shows that 82% of theater operators are interested in presenting a short film. The main reasons they don't are that there aren't enough good ones and that the topics don't suit their programming policies.

Theaters also say they don't have enough time in their hourly show schedule. Today's LF features tend to be longer than those of a few years ago, up to 45 to 50 minutes, compared to an average of 30 to 40 minutes ten or fifteen years ago. Many theaters run a pre-show system demo or signature film, and some (especially in Europe) show 35mm ads. All these factors leave little time for shorts. In light of this, theaters suggested that to be

considered at all, shorts should run no more than five minutes.

I believe that the usefulness of system demos will decline as audiences become more familiar with the format, and that this could open up space for shorts.

Another objection may be the perception that shorts don't make money. But if they don't always put dollars directly into a theater's coffers, they can bring additional value to a theater's program, especially in a competitive environment. In France, some 35mm theaters always run a short before the feature, and more than once I have heard people say they chose that theater because they knew they would see a short with the feature. Now that several cities have as many as five LF theaters, exhibitors will need to find ways to offer more than their competitors. "If shorts have a chance anywhere," states Osborne, "it is in Large Format. I remember going

---

**If it becomes commonplace to get bonus short films, we may see a difference in box office.**

**—Mark Osborne  
director of *More***

---

to many an IMAX theater screening [and] wishing I got more than a 45-minute film for my money. And I don't think I was alone in...thinking this. I truly believe that if it becomes commonplace to get bonus short films...we may see a difference in box office."

Shorts can also enhance the public perception of the theater. As MFF's **Bill Bennett** explains, "We decided to distribute *More* because we felt that it was...a great artistic achievement. Unfortunately, so far not many theaters have leased *More*. Those who did took the decision mainly because it was nominated for the Academy Award™ and they could advertise that. It was a compliment to their public."

But although many LF exhibitors are reluctant to include shorts in their pro-

gram, those who do have generally found it worthwhile. **Frédéric Nancel**, of the **Dome IMAX at La Défense** in Paris, says, "I always put a short before the film, for instance *Top Chrono*, which we produced, or *Maximum Velocity*. Shorts give another experience and the audience loves it. There is no additional marketing cost because I promote the short along with the feature." *Top Chrono* is a three-minute ride in a Formula 1 racing car.

A short can be offered with a longer film as a special program. For instance, **Destination Cinema's Todd Mortensen** offers *Maximum Velocity* (6 minutes) and *To Be An Astronaut* (25 minutes) as an "air and space" package. "I believe there are ways...to encourage theaters to look at shorts," Mortensen says. "For example, using shorts for corporate events is much more convenient than 40-minute films, which are often too long for this kind of show."

The experience that **Valentine Kass** related at the Euromax symposium was quite interesting: As manager of the startup **Navy Pier Imax Theater** in Chicago, she organized a special family day as part of a Pier-wide Halloween celebration in October 1995. She decided to lease *Flower Planet*, a nine-minute animated film distributed by **Destination Cinema**, and present it along with the trailer for the current feature in back-to-back screenings every 20 minutes. "It was a huge success," says Kass. "Six thousand people saw the film in a single day and it introduced the theater to a whole new audience."

Another reason producers, distributors, and operators should encourage shorts is that they provide a good way for filmmakers to get experience in the medium. **Eric Magnan**, director of *Maximum Velocity*, says, "In the next years there will be a lot of theaters, and you are going to need more movies, so more movie directors. In the regular movie business, a lot of good directors have come from short films: Spielberg, Lucas, Kubrick... If I had not made *Maximum Velocity*, I would not be working now on a 40-minute project. When they saw my first short film, a French production company contacted me



to be on their 15/70 project." More's Osborne says, "Even if there is no market at present time for shorts, there are many reasons to venture into making shorts, and the presence of a Best Animated Short Film category at the Academy Awards® certainly makes it legitimate." Mortensen adds: "It helps the industry grow."

For the first time in four years, this year's GSTA conference will not include a Big Shorts Festival (see *MaxImage!* Sept.

1999), mostly because of the lack of funds. I hope that there will be other means of promoting what I call "a special treat for the audience." I know of at least six short projects being made in Europe, most of them animated. My company, XLargo, has been supporting them as much as we can. I know that we will get little or no money back, but it is not just a hobby for me.

With the help of everybody – producers, filmmakers, technicians, service companies, distributors, and, of course, thea-

ter operators – we can promote the industry by encouraging new talent. Involvement in shorts may be a risk, but it is for the sake of the future of the industry.

*Christine Lemoine has been involved in the LF industry for ten years, in both production and theater operation, much of that with Futuroscope. She was president of Euromax from 1995 to 1998. Since early 1999 she has been vice president of XLargo, a Paris-based LF distribution company which is currently distributing the LF feature Water and Man.*

## The XLargo Survey on LF Short Films, Spring 1999

38 questionnaires were sent to almost all European theaters and a sample of North American, Asian, and Australian theaters.

29 were sent back (76.3%), 16 from Europe, 12 from North America and 1 from Australia.

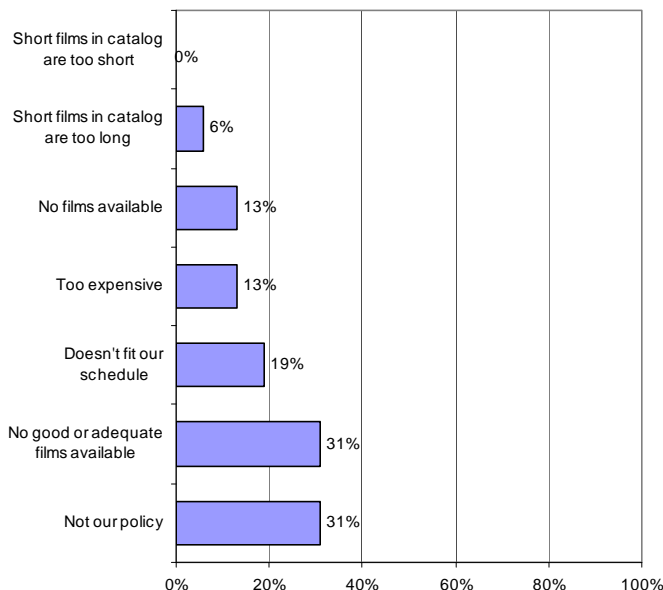
The majority of respondents have a one-hour schedule and 25 out of 29 have presented a pre-show at one time or another or are still presenting it. (Pre-shows include system demos, multi-

media shows, advertising, trailers, signature films and/or short films.) Half of the 25 have produced at least one kind of pre-show.

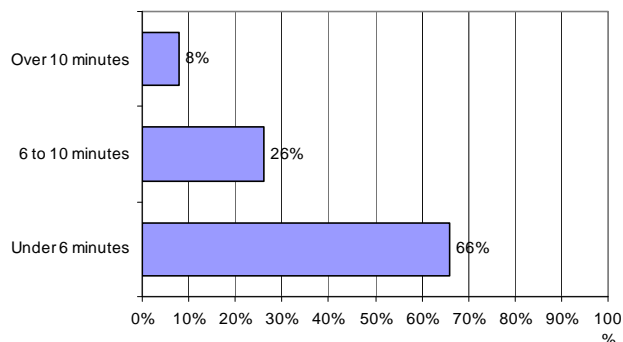
I would like to thank the theaters that kindly participated in this survey.

—Christine Lemoine  
XLargo, Paris

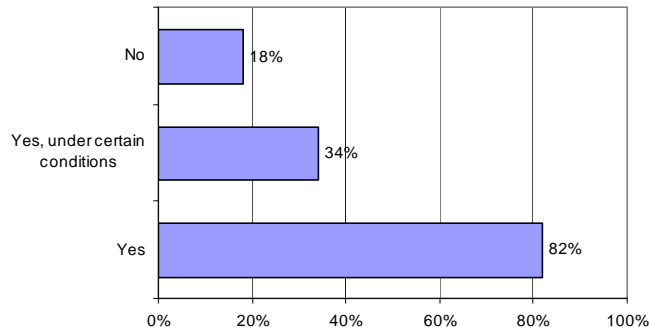
**Question 1: If you have never or are not presently showing a short film, it is because...**



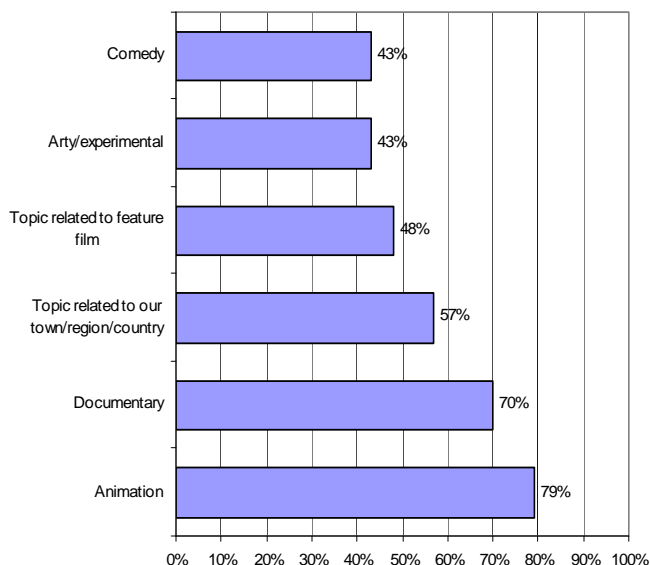
**Question 3: If yes, what is ideal length?**



**Question 2: Would you include short films in your programming if suitable?**



**Question 4: What kind of shorts would be of interest to you? (Multiple answers were permitted.)**



(from LFCA on page 1)

last year's conference to the family of the late stereographer Noel Archambault.

## Disney Keynote

Roy Disney, nephew of Walt and a member of the board of the Disney company since 1967, will deliver the keynote talk over lunch on Thursday at the California Science Center. Entitled "What We Have Learned So Far," the speech will address the just-concluded LF release of *Fantasia/2000*, for which Disney was executive producer. In its four-month run in LF theaters, the film grossed over \$64 million in 75 theaters, making it the fastest grossing LF release ever. Disney will speak about the lessons the film and its unprecedented leasing and marketing model can teach Hollywood and the LF industry.

## Panel Discussions

Several panel discussions will examine topics of interest to the LF community. Sessions on Thursday will deal with "Getting Films Into Theaters," in which

director **Keith Melton** will describe the process of filming *Cirque du Soleil: Journey of Man*, and "What Do Theaters Want, Anyway," on issues of content and "crossover" films.

Friday's "Super Session" (two morning panels on related subjects) will be led by **Imax Ltd.'s Andrew Gellis** and will look at the business of LF. The first part, called "The Large-Format Blockbuster," will deal with the effects of films such as *Everest* and *Fantasia/2000* on theaters and filmmakers. The second part, "The Changing Distribution Model," will look at the new lease arrangements being tested by distributors.

## Film festival in 5-, 8-, & 15/70

Thirteen LF features will be presented in the conference film festival, two in 8/70 and the rest in 15/70. Six of the thirteen (indicated with an asterisk below) have not previously been screened at an industry meeting. In addition, two shorts, one in 15/70 and one in 5/70 3D, will be shown. The films are:

15/70 features: *Adventures in Wild Cali-*

*fornia, Amazing Journeys\**, *Cirque du Soleil: Journey of Man*, *Dolphins\**, *Encounter in the Third Dimension* (ColorCode 3D), *Gold Fever*, *Great North\**, *Loch Lomond: Legend of the Loch\**, *Michael Jordan to the Max\**, *The Old Man and the Sea*, *Siegfried & Roy: The Magic Box*

15/70 short: *Maximum Velocity*

8/70 features: *Mystery of the Maya*, *Rheged: The Lost Kingdom\**

5/70 3D short: *La Révole\**

## Evening at Universal Studios

The main conference will end Friday evening with a gala event at **Universal Studios Hollywood**. Conferees will have the run of the park for two hours before the closing dinner, which will feature a talk by **Bob Rogers** of **BRC Imagination Arts** entitled "Three Nine Five Nine." The enigmatic title is related to the many numbers and numeric phrases used in describing the film industry - numbers having to do with film formats, aspect ratios, running times and so forth. Says Rogers, "To this cacophony I am proposing the next great number for our business."

# LFCA 2000 Conference Schedule

(subject to change)

## Main Conference Venues

California Science Center (CSC)  
Academy of Television Arts and Sciences (ATAS)  
Universal Studios Hollywood (USH)

## Spotlight Symposium Venues

Radisson Midtown Hotel (RAD)  
Hyatt West Hollywood on Sunset (HWH)

## Wednesday, May 17 Radisson and California Science Center

Symposium registration: 7:00 a.m. - noon	RAD
8:30 a.m. Spotlight Symposium: Motion Simulation	RAD
Main Conference Registration: 2:00 p.m. - 9:00 p.m.	CSC
4:15 p.m. Technical Session	CSC
6:00 p.m. New Film: <i>Michael Jordan to the Max</i>	CSC IMAX
7:00 p.m. Opening Gala Dinner	CSC
8:45 p.m. Kodak Vision Award	CSC
9:30 p.m. New Film: <i>Siegfried &amp; Roy: The Magic Box</i> (3D)	CSC IMAX
10:30 p.m. Film: <i>Encounter in the 3rd Dimension</i> (Color Code 3D)	CSC IMAX

## Thursday, May 18 California Science Center

Registration: 7:00 a.m. - 5:00 p.m.	
7:30 a.m. Breakfast	
8:15 a.m. New Film: <i>Dolphins</i>	CSC IMAX
9:30 a.m. Panel: Getting Films Into Theaters	Loker
11:00 a.m. Coffee Break	
11:30 a.m. Panel: What Do Theaters Want, Anyway?	Kinsey
1:00 p.m. Keynote Luncheon with Roy Disney	Loker

3:00 p.m. New Film: <i>Adventures in Wild California</i>	CSC IMAX
4:00 p.m. New Film: <i>Loch Lomond: Legend of the Loch</i>	CSC IMAX
5:00 p.m. New Film: <i>Amazing Journeys</i>	CSC IMAX
6:00 p.m. Dinner Break	
7:30 p.m. New Film: <i>The Old Man and The Sea</i>	CSC IMAX
8:30 p.m. New Film: <i>Great North</i>	CSC IMAX
9:30 p.m. Refreshment Break	
10:00 p.m. New Film: <i>Ultimate G's</i> (3D)	CSC IMAX
11:00 p.m. New Film: <i>Gold Fever</i>	CSC IMAX

## Friday, May 19 Academy of Television Arts and Sciences

Registration: 8:00 a.m. - 2:00 p.m.	
8:00 a.m. Film: <i>Mystery of the Maya</i> (8/70)	Goldenson
9:00 a.m. Panel: The Blockbuster Effect	Goldenson
10:30 a.m. Coffee Break	Lobby/Courtyard
10:45 a.m. Panel: Changing the Economic Models	Goldenson
12:15 p.m. Box Lunch	Lobby/Courtyard
1:00 p.m. LFCA Members Meeting	Goldenson
2:30 p.m. New Film: <i>Rheged: The Lost Kingdom</i> (8/70)	Goldenson
3:30 p.m. Coffee Break	
3:45 p.m. New Film: <i>La Révole</i> (5/70 3D)	Goldenson

5:00 p.m. Visit <b>Universal Studios</b> theme park	
7:00 p.m. Cocktails and Dinner	Globe Theater
10:30 p.m. New Film: <i>Cirque du Soleil: Journey of Man</i>	Universal IMAX

## Saturday, May 20 Open Houses and Hyatt

LFCA Member Open Houses around LA: 8:00 a.m. - 1:00 p.m.	
1:00 p.m. Symposium: Digital Techniques	HWH



# White Oak *Inventory of LF Theaters* Reveals Trends

**W**hite Oak Associates of Marblehead, MA, has given *MaxImage!* an exclusive advance look at some of the data collected for the new 2000 *White Oak Inventory of Large Format Theaters*, which is now available. The survey shows an impressive rate of growth in the number of LF theaters, along with other revealing industry trends.

As of January 1, 2000, 327 LF theaters were in operation. Thirty-three new theaters opened in 1998 and 49 opened in 1999, annual increases of 14% and 18% respectively. (Included in this count are theaters with 15/70, 10/70, 8/70, or 8/35 projection systems that are not part of a theme park ride.)

Commercial theaters account for the majority of the new venues. More than two-thirds of the new screens in each of the last two years were in multiplexes or other for-profit settings, increasing that segment to 44% of all theaters. Non-profit theaters hold a shrinking majority of 56%, down 10 points from two years ago.

"The data show an interesting snapshot of the changing world of LF theaters," says White Oak president **John Jacobsen**. "We've been doing the *Inventory* every two years for four editions, dating back to 1994, so the trends are clear."

In the last two years

- 3D theaters have almost doubled their share, from 16% to 29%.
  - Flat screen theaters (181) have soared ahead of dome screens (135).
  - **Imax** has increased its market share four points to 64% of all existing installations. **Iwerks** has 15% and **Goto** of Japan, **MegaSystems**, and handful of other manufacturers split the remaining 21%.
  - The 15/70 format has grown from 62% to 68% of all LF theaters.
- The *Inventory* also estimates that
- Attendance at all LF theaters in 1999 was 90 million to 100 million.
  - Average annual attendance was 275,000 to 300,000 per theater.

The 2000 edition is the first to report

on attendance figures for 73 theaters, approximately one quarter of all theaters. It also includes data on 229 LF films (sorted by title, distributor and release date) and over 400 other special format theaters, including simulators, wide-format film theaters, closed LF theaters, and digital dome theaters.

The *White Oak Inventory* was produced by **Sandy Dixey** (publisher and database manager), **Mark Peterson** (editor and writer), **Jeanie Stahl** (charts), **Jennifer Rabley** (marketing), and **John Jacobsen** (industry overview and guidance).

The *White Oak Inventory* is now available for \$139.95 plus postage by calling by White Oak at 781-639-0722 or at [www.whiteoakassoc.com](http://www.whiteoakassoc.com).

*White Oak coordinated with MaxImage! to use the same theater and film abbreviations that appear in MaxImage!'s monthly listings, and some data were shared and cross-checked between the two companies. However there is no financial or other business arrangement between the two.*

## New and Future Theaters

Short name	Theater	Country	Mfr	Fmt	Type	Open	Short name	Theater	Country	Mfr	Fmt	Type	Open
Fargo	Century Theatre	USA	Iwerks	870	2D	3/00	Tel Aviv Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Jackson MS	Davis Planetarium	USA	Mega	870	2D	3/00	Calcutta	Calcutta	INDIA	unk	unk	2D	2000
Tulsa Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/10/00	Prague IT	I.T. IMAX Theater	CZECH REP	IMAX	1570	3D	2000
Bristol	Wildscreen at-Bristol	ENGLAND	IMAX	1570	3D	4/00	San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	2000
Penrith	Rheged Theatre	ENGLAND	Mega	870	2D	4/00	Buenos Aires Cmk	Cinemark IMAX Theater	ARGENTINA	IMAX	1570	3D/SR	2000
Rome Vatican	Rome Vatican LF Theater	ITALY	unk	unk	unk	4/00	Jerusalem Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Los Angeles Sony	Sony Universal Studios IMAX Theatre	USA	IMAX	1570	3D	4/14/00	Rome Med	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000
Kuwait City	Kuwait Scientific Center	KUWAIT	IMAX	1570	3D	4/17/00	Milan	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000
Pitea	Akva Pite Alvdal	SWEDEN	Mega	870	2D	5/00	Aachen NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000
Dublin Reg	Regal IMAX Theater	USA	IMAX	1570	3D	5/5/00	Warsaw IT	I.T. IMAX Theater	POLAND	IMAX	1570	3D	2000
Nashville Reg	Regal IMAX Theater Opry Mills	USA	IMAX	1570	3D	5/11/00	Taranto	Real Service IMAX Theater	ITALY	IMAX	1570	3D	2000
King of Prussia UA	UA King of Prussia IMAX Theater	USA	IMAX	1570	3D	5/19/00	Austin	Texas State History Museum	USA	IMAX	1570	2D	2000
Buenos Aires NA	National Amusements	ARGENTINA	Iwerks	870	3D	6/00	Budapest IT	I.T. IMAX Theater	HUNGARY	IMAX	1570	3D	2000
Perth CP	Cinema Plus IMAX Theatre	AUSTRALIA	IMAX	1570	3D	6/00	Durham	City of Durham Millennium Project	ENGLAND	Mega	870	2D	2000
London SM	Science Museum	ENGLAND	IMAX	1570	3D	6/00	Manchester UCI	UCI IMAX Theater	ENGLAND	IMAX	1570	3D	2000
Providence	Feinstein IMAX Theatre	USA	IMAX	1570	3D	6/00	Kuala Lumpur IMAX	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Corpus Christi	USS Lexington Museum	USA	Mega	870	2D	6/00	Johore	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Oakland	Science Theater	USA	Mega	870	2D	6/00	Freiburg NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000
Lehi	North American Museum of Ancient Life	USA	Iwerks	870	2D	8/00	Leipzig NeUe	N.e.U.e. IMAX-Filmtheatre	GERMANY	IMAX	1570	3D	2000
Colorado Spngs Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	8/00	Long Beach	Long Beach IMAX Theater	USA	IMAX	1570	3D	2000
Albuquerque Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	9/00	Nagano Sei	Selbu IMAX Theater	JAPAN	IMAX	1570	3D	1/01
El Paso Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	9/00	Durham Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	1/01
New York Cgd	CineGrand Theater	USA	Mega	870	3D	9/30/00	Belfast She	Sheridan IMAX Theater	N. IRELAND	IMAX	1570	3D	3/01
J'burg Mil HPC	Millennium J'burg IMAX, Hyde Park	S. AFRICA	IMAX	1570	2D	11/00	San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870	2D	3/01
Fresno Edw	Edwards IMAX Theater Fresno	USA	IMAX	1570	3D	11/00	Boston NEA	New England Aquarium	USA	IMAX	1570	3D	4/01
Montreal Cgd	CineGrand Theatre	CANADA	Iwerks	870	3D	11/3/00	Loch Lomond	Lomond Shores LF Theater	SCOTLAND	Iwerks	870	2D	4/01
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570	3D	12/00	McLean Cmk	Cinemark IMAX Theater Tysons	USA	IMAX	1570	3D	5/01
Mitchel	Cradle of Aviation	USA	IMAX	1570	2D	12/00	Honolulu BM	Bishop Museum	USA	IMAX	1570	2D/PL	6/01
Tampa Reg	Regal IMAX Theater	USA	IMAX	1570	3D	12/00	Baton Rouge	Louisiana Arts and Science Center	USA	Mega	870	2D	7/01
Los Angeles Edw	Edwards IMAX Howard Hughes Center	USA	IMAX	1570	3D	12/00	Shanghai 3D	Shanghai ScienceLand IMAX 3D	CHINA	IMAX	1570	3D	9/01
Athens	Eugenides Athens Iwerks Theater	GREECE	Iwerks	1570	2D	2000	Shanghai Dome	Shanghai ScienceLand IMAX Dome	CHINA	IMAX	1570	3D	9/01
Rio	Cine IMAX	BRAZIL	IMAX	1570	3D	2000	Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	12/01
Marne la Vallee Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000	Mexico City Cmk	Cinemark IMAX Theater	MEXICO	IMAX	1570	3D/SR	2001
Amneville Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000	Yountville	Magnum Cinema	USA	Mega	870	2D	2001
Hannover	Expo 2000 IMAX Theater	GERMANY	IMAX	1570	3D	2000	Sao Paulo Cmk	Cinemark IMAX Theater	BRAZIL	IMAX	1570	3D/SR	2001
Tenerife IMAX	Exmax IMAX Theater	SPAIN	IMAX	1570	3D	2000	Bethlehem	Discovery Center of Science and Tech.	USA	Mega	870	2D	2001
Eilat Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000	J'burg Mil ERM	Millennium J'burg IMAX, East Rand Mall	S. AFRICA	IMAX	1570	3D	2001
Monterey CA	Monterey IMAX Theater	USA	IMAX	1570	3D	2000	Beirut	Solidere IMAX Theater	LEBANON	IMAX	1570	3D	2001
Istanbul	Transturk IMAX Theater	TURKEY	IMAX	1570	3D	2000	Newport	Newport on the Levee	USA	IMAX	1570	3D	2001
Taichung Kings	Kings Entertainment IMAX Theater	TAIWAN	IMAX	1570	3D	2000	Glasgow	Glasgow Science Center	SCOTLAND	IMAX	1570	3D	2001
Antwerp Gau	Gaumont IMAX Theater	BELGIUM	IMAX	1570	3D	2000	Tokyo Sei 1	Selbu IMAX Theater	JAPAN	IMAX	1570	3D	3/02

## Premiering This Month

### Michael Jordan To The Max

Depicting the life and career of the Chicago Bulls basketball superstar, *Michael Jordan To the Max* premieres at six LF theaters in the Chicago area and 36 other locations on May 5, making it the second largest day-and-date opening in LF history, after *Fantasia/2000*.

As the first giant-screen feature to focus solely on an individual athlete, *MJTTM* goes straight to the top of the heap. Few human beings on earth are more famous than the 36-year-old Jordan, who has been hailed as the world's greatest athlete. In his 14-year career he led the Bulls to six NBA championships and set numerous league records. The film follows Jordan through the 1998 playoffs, his final season in basketball, and examines his roots in North Carolina with interviews of family and friends.

A highlight of the film is a special effects shot of Jordan's trademark slam

dunk, captured with the "bullet-time" technology developed for the sci-fi blockbuster *The Matrix*. The on-screen effect is of a slow-motion crane shot that swings in a 180-degree arc around the scene in a couple of seconds. The effect is realized by placing an array of ninety 35mm still cameras a few inches apart from each other along the path of the virtual camera move. A computer fires the shutters off in sequence as the action takes place. A green screen is used so the scene can later be composited into a view of the Bulls' court at the United Center. The still frames are then scanned at 6K resolution and assembled digitally into the final shot. The crew from *MVFX* that created the effect for *The Matrix* took four days to set up the system, and had just four takes with Jordan to capture the shot.

*MJTTM* was produced by Giant Screen Sports, James D. Stern Productions, and NBA Entertainment, and is distributed

by Giant Screen Sports. It was directed by James Stern and Don Kempf and photographed by James Neihouse. Executive producers were David Falk, Curtis Polk, Adam Silver, and Greg Winik.

### Adventures in Wild California

*Adventures in Wild California* reveals some of the most dramatic views of America's wilderness ever filmed and introduces audiences to the spirited people who value and brave its rugged beauty. On a clear day above Southern California, Troy Hartman straps on a surfboard and jumps out of an airplane. Joe Jennings, who specializes in filming anything that falls, is right behind, or in front, or above, or below him, depending of course on the script.

The natural beauty of the California coast and its wildlife are also featured, from the kelp beds to the sea otters. Inland, scientists make unexpected discover-

ies inside giant sequoia trees.

AIWC reminds us that "the wild" is in us and around us, no matter where we live. Nature mirrors who we are, who we've become.

AIWC was produced and distributed by MacGillivray Freeman Films, directed by Greg MacGillivray, written by Mark Krenzien, and produced by Greg MacGillivray and Alec Lorimore. Executive producer was K2 Communications.



Ninety 35mm still cameras were used to achieve the "bullet-time" shot of Michael Jordan's slam dunk. Flip the pages of this issue from back to front to see the dunk from just one angle.

Credit (8 photos): Nathaniel S. Butler. Courtesy Giant Screen Sports.

## THE MAXIMAGE! INDEX

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Weekly Variety* is also included. Key to film abbreviation is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
03/30/2000	MOE	324,565	35	31,136,710	209,362	25,387,003	56,522,713	87	19	14	33
	Galapago	149,531	42	2,266,010	46,718	1,320,234	3,586,244	23	5	5	10
	IOTS	110,594		6,686,580	39,811	2,653,479	9,340,059	49	5	4	9
	Everest	92,398	50	75,492,711	7,845	29,407,209	104,899,920	107	16		
	Trex	87,111		28,098,786	232,905	13,832,006	41,930,792	84	5	17	22
	AEK	59,435	58	11,853,054	31,227	5,784,554	17,637,608	100	6	6	12
	S&R	51,059		2,620,220	26,488	1,562,803	4,183,023	26	4	6	10
	E3D	25,835		4,477,526	45,989	6,662,715	11,140,241	51	3	8	11
	Extreme	24,465		7,679,654	63,390	9,442,960	16,822,614	53	6	13	19
3/31/2000	Fantasia	2,347,275	13	37,296,418	731,882	10,944,971	48,241,389	13	54	21	75
4/6/2000	MOE	338,221	26	31,474,931	201,112	25,588,115	57,062,046	88	19	14	33
	Galapago	186,163	44	2,388,121	57,372	1,377,606	3,765,727	24	5	5	10
	IOTS	160,387	46	6,794,405	38,266	2,691,745	9,486,150	50	5	3	8
	Trex	104,804	52	28,164,757	170,195	14,002,201	42,166,958	85	5	17	22
	Everest	65,193	53	75,557,904	10,120	29,417,329	104,975,233	108	15		
	S&R	61,366		2,652,766	23,917	1,586,720	4,239,486	27	4	6	10
	AEK	60,328		11,883,974	25,990	5,810,544	17,694,518	101	5	6	11
	Extreme	24,875		7,379,654	62,962	9,505,922	16,910,452	54	5	13	18
	E3D	20,232		4,497,758	75,364	6,738,079	11,235,837	52	3	9	12
4/7/2000	Fantasia	2,011,125	16	39,307,543	668,159	11,613,130	50,920,673	14	54	20	74
4/13/2000	MOE	329,957	25	31,804,888	207,295	25,794,410	57,599,298	89	19	14	33
	Galapago	137,109	36	2,525,027	49,644	1,431,570	3,956,597	25	5	5	10
	IOTS	84,988	46	6,898,914	42,372	2,740,579	9,639,493	51	5	3	8
	Everest	69,559	50	75,627,463	6,050	29,423,379	105,050,842	109	15		
	Trex	63,700	48	28,228,457	197,846	14,387,287	42,615,744	86	6	17	23
	AEK	43,652		11,926,026	27,039	5,837,574	17,763,600	102	6	6	12
	S&R	36,482		2,687,564	21,431	1,607,370	4,294,934	28	4	6	10
	Extreme	22,289		7,426,819	52,679	9,550,722	16,977,541	55	4	13	17
	E3D	12,507		4,510,265	93,990	6,832,069	11,342,334	53	3	10	13
4/14/2000	Fantasia	2,110,257	14	41,417,800	632,656	12,245,786	53,663,586	15	53	20	74
4/20/2000	Galapago	201,458		2,726,485	54,606	1,486,346	4,212,831	26	5	5	10
	Trex	174,950		28,403,407	199,178	14,577,456	42,980,863	87	8	18	26
	IOTS	115,210		7,009,408	85,676	2,842,014	9,851,422	52	5	4	9
	AlienAdv	61,220		486,399	53,929	529,610	1,016,009	34	4	4	8
	Everest	60,081		75,687,544	2,160	29,425,539	105,113,083	110	15		
	S&R	56,839		2,732,630	25,997	1,633,367	4,365,997	29	5	6	11
	AEK	49,049		11,970,448	30,857	5,868,432	17,838,880	103	7	6	13
	Extreme	22,355		7,449,174	43,725	9,594,447	17,043,621	56	4	13	17
	E3D	12,507		4,510,265	93,990	6,832,069	11,342,334	53	3	10	13
4/21/2000	Fantasia	3,196,742		44,614,542	826,177	13,071,963	57,686,505	16	53	20	73
4/27/2000	Galapago	207,227		2,937,449	57,367	1,543,117	4,480,566	27	5	5	10
	Trex	181,611		28,590,109	293,574	14,944,530	43,534,639	88	8	20	28
	IOTS	95,439		7,104,651	79,390	2,919,991	10,024,642	53	4	4	8
	S&R	73,735		2,836,365	29,383	1,663,205	4,499,570	30	5	6	11
	AlienAdv	66,003		552,402	59,393	589,003	1,141,405	35	4	4	8
	Everest	54,973		75,742,517	3,224	29,428,763	105,171,280	111	15		
	AEK	49,796		12,019,348	28,127	5,902,847	17,922,195	104	7	6	13
	Extreme	29,365		7,478,539	59,632	9,654,587	17,133,126	57	4	12	16
	E3D	17,367		4,541,288	121,638	7,043,909	11,585,197	54	3	11	14
4/28/2000	Fantasia	3,487,622		48,102,164	900,480	13,972,443	62,074,607	17	53	20	73
4/30/2000	Fantasia	1,526,603		49,628,767	400,559	14,373,002	64,001,769	18	53	20	73



\* New listing.  
Underlined titles are 3D  
Updated information is printed in **bold**.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### Solarmax

JAVA Films/Heliograph Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director, producer, writer: John Weiley; cinematographers: Tristan Limani, Peter Coleman, Peter Hannan, Tom Cowan, Paul Ree; editor: Nicholas Holmes; composer: Nigel Westlake; co-producer: Robert Eather; executive producer: John Wickstrom, Museum of Science and Industry, Chicago. Release: June.

- Picture is locked.
- Digital FX and sound editing and mixing will be completed in May.

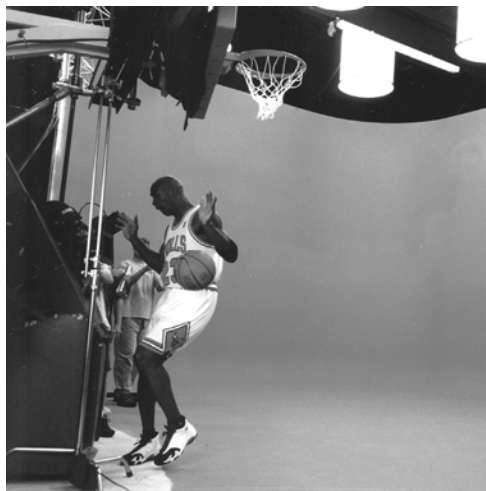
### Rheged: The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: summer.

- World premiere: Rheged, UK, Summer 2000.

### Ocean Oasis

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside),



May '00

July '00

Jan '01

MJTTM  
WildCalif

Solarmax

Rheged

OO  
CW  
GN

MM  
HC  
Boxer

EB

MWH

WG

AA  
Endurance  
Golf

Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: September.

- After testing rough cut with advisory committee and school groups, editing was finished in February.
- April: Recorded score with Prague Philharmonic; mixing sound at Skywalker Sound.
- World premiere Sept. 13, 2000, at Smithsonian's National Museum of Natural History, Washington, DC.

### CyberWorld (wt)

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall.

- All contributed segments are on film.
- Animation of original material is in fine polish, and final render/composite.
- 70% of SANDDE animation of "computer bugs" is done.
- Sound FX design is complete and in pre-mix.

### Great North (formerly Symbol of the North)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: fall.

- Picture is locked.
- April: Negative was cut at Imagica Japan; sound mixing at Covitech studios in Montreal.
- May: Narration recording and final mixing.
- Will have industry premiere at LFCA conference in May.

### Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Huggins; executive producer: Ben Stassen. 3D. Release: fall.

- 70% of animation is complete.
- Digital filmouts are about half done.
- April: Shot a live concert of European band Arid in 3D.

### Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre LaChapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: fall.

- 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.
- Film recording and LF test screenings have begun.

### Mountain Magic

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October.

- November – December 1999: Filmed sport utility vehicle in Arizona desert, paragliding off a mountain near Aspen, CO.
- February: Filmed skiing in India and the Him-

alayas.

- March: Skiing in Aspen, BASE-jumping sequence in downtown Denver
- April: Skiing in Alaska.
- Principal photography is complete.

### The Enchanted Billabong

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: December.

- The film is fully scored and all dialogue has been recorded.
- 3D rendering has begun.

### The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

- February: Filmed Lippizan stallions at the Spanish Riding School in Vienna.
- May: Filming in Spain and Morocco.

### The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: early 2001.

- June – July: Filming in Italy and England.
- Future locations include Brazil and Japan.

### All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. Release: February 2001.

- February: filmed Kid Rock, Moby, George Clinton and Mary J. Blige, B.B. King and Trey Anastasio, and Carlos Santana and Rob Thomas at the Grand Olympic Auditorium in Los Angeles.
- June: Filming Sting and Sheryl Crow, location to be determined.

### The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

- March: Shot miniatures and other pickups with Iwerks 15/70 camera in Utah.
- April: Filmed noted climber Reinhold Messner and two other climbers on South Georgia Island.

### Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release:

JIAC  
LW  
Vulcania

Bears

LLLL  
OM

China

I-52  
CQ

Yosemite

SFI  
Tigers  
AH

ND

GT  
SS3D

CRA

February 2001.

**Vulcania**

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.  
 — One more sequence to be filmed. Waiting for a cooperative volcano.  
 — Editing has begun.

**Journey Into Amazing Caves (wt)**

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.  
 — May: Additional shooting at a location to be determined.

**Lost Worlds: Life in the Balance (wt)**

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writer: Sugith Varughese; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: March 2001.  
 — January-February: Shot at Angel Falls and the Devil's Canyon in Venezuela.  
 — April – May: Filming in high plateaus of Venezuela and in downtown Caracas.  
 — June: Mayan ruins at Tikal in Guatemala.  
 — Future locations: New York City, Catskill mountains, California.

**Bears (wt)**

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahiti; associate producer: Natalie Masse; co-production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.  
 — March: Filmed bear cubs in Montana.  
 — May: Polar bears in Resolute Bay, NWT, Canada. Black bears in Montana and Minnesota.  
 — June – August: Grizzlies in Alaska.

**The Human Body**

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: Andre Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: spring 2001.  
 — January – February: Effects shooting in the UK.  
 — Additional filming in UK, Europe, and North America through first half of year.

**Loch Lomond: Legend of the Loch**

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell,

Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

— The film is complete, and will premiere when Loch Lomond visitor center opens in spring 2001.  
 — Will be screened at LFCA conference in May.

**Ocean Men**

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.  
 — April – May: Shooting in a studio in Munich.  
 — May: Sardinia.  
 — June: Miami and Bahamas  
 — July: Bahamas and Honduras  
 — Fall: Post production begins.

**Secrets of the I-52**

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. Release: summer 2001.  
 — Script is complete.  
 — Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in late summer.

**China: The Panda Adventure\***

Based on a true story from the 1930s, the film follows the quest of Ruth Harkness who fulfilled her husband's dream of bringing the first live Panda to North America.

Imax Ltd.; distributor: Imax; director: Bob Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; executive in charge of production: Lorne Orleans. Release: 2001.

— April: Second unit filmed pandas for three weeks at a national reserve in Sichuan province.  
 — April – June: Main unit began shooting dramatic content in Shanghai and will film in locations throughout China for two months.

**Cyberquest**

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadept 3D. Release: 2001.

— Project is temporarily on hold.

**Yosemite**

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2001.

**The Search for Infinity**

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. Release: September 2001.  
 — July 2000 – January 2001: Live-action shooting.

**Tigers: The Glory of India**

National Wildlife Federation/Primesco; distributor: Primesco; producer: Goulam Amarsy; executive producer: Chris Palmer. Release: September 2001.  
 — April: Filmed tigers in India's Bandhavgarh National Park.

**Avalanche Hunter\***

Focuses on the life-and-death gamble of avalanche prediction and mitigation, mixing avalanche science and romantic drama.  
 Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; script: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: fall 2001.  
 — March: Filmed avalanches, aerials, establishing shots in Rocky Mountains above Telluride, CO.  
 — Principal photography will begin Colorado and British Columbia in January 2001.

**Natural Disasters**

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; producer: Paul Novros. Release: fall 2001.  
 — Have filmed various earthquakes and volcanoes for the last decade.  
 — May – June: Shooting tornadoes in US Midwest.

**Gulliver's Travels**

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: late 2001.  
 — Animation has begun.

**Space Station 3D**

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: late 2001.  
 — The 30-perf 3D cabin camera will be carried on a Space Shuttle flight this spring, and will remain on the Space Station for two years.  
 — Will film Shuttle activity with 3D cargo bay camera in September.  
 — Filming inside the Space Station will begin in November.

**Coral Reef Adventure\***

Coral Reef Adventure will explore the coral reefs of the Pacific, examining the plight of these unique ecosystems with renowned underwater filmmakers Howard and Michelle Hall as guides.  
 MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; script: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.  
 — May: Shooting on Australia's Great Barrier Reef  
 — November 2000 – May 2001: Fiji, Tahiti, and elsewhere in the South Pacific.

# Bookings: May 2000 by Film

## 656 bookings of 87 films in 240 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

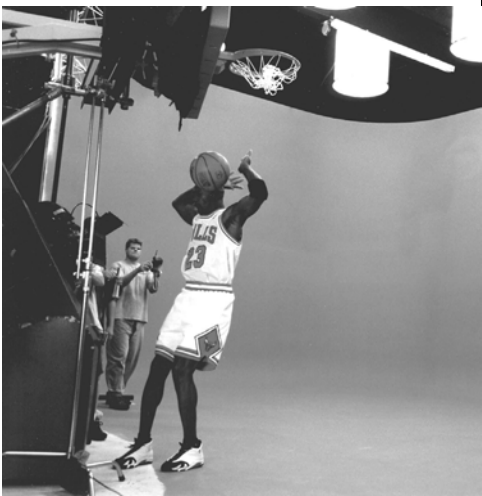
B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Atlanta FMNH	1/1/00	6/30/00	S	AJ	San Diego RHF	5/19/00			CDS	Kitakyushu	4/1/00	3/31/01	A
	Baltimore	5/12/00	9/4/00			San Francisco	5/12/00	11/12/00			Montpellier Gau	5/1/00	5/1/01	B
	Buford Reg	5/1/00	8/31/00			San Jose	5/19/00				Munich	11/6/97	12/31/00	B
	Cocoa	11/2/99	10/3/00			Hague	2/20/00	8/18/00	A		Oslo	5/1/99	10/31/00	
	Dusseldorf NeUe	3/1/00	2/28/01			Hampton	4/14/00	10/14/00			Speyer Imax	5/18/95	12/31/00	S
	Edmonton SSC	2/18/00	2/18/01			Houston MNS	10/15/99	5/18/00	A		Stockholm	3/12/99	11/15/00	B
	Frankfurt NeUe	8/26/99	6/30/01			Ichikawa	4/1/00	9/30/00	A		Toronto OP	9/25/97	5/20/00	
	Hague	4/12/99	10/11/00	B		New York AMNH	3/15/00	6/30/00			Valencia Spn	5/1/00	4/16/01	
	Hull	5/1/00	10/31/00			Reno Fleisch	5/9/00	9/4/00			Adelaide CP	12/24/99		
	Kagoshima	4/1/00	6/30/00	A		Sagamihara	4/19/00	10/20/00	A		Berlin Disc	1/15/00		
Africa	Little Rock	9/29/99	9/29/00		Alamo	Singapore SC	5/1/00	9/30/00			Brisbane CP	12/24/99		
	Mobile	12/20/99	9/1/00			San Antonio	1/88	12/00	A		Denver MNH	5/26/00	10/5/00	
	Munich	5/1/99	2/1/01			Anchorage	12/15/99	5/15/00			Houston Edw	5/19/00		
	Perth Omni	3/1/99	6/30/00			Cape Town Mil	3/19/99	9/18/00	B		Hull	5/5/00		
	Philadelphia	4/7/00	9/29/00			Fort Lauderdale	7/2/99	6/6/00	A		Irvine Edw	5/19/00		
	Portland	2/5/99	6/30/00	B		Fort Worth	11/5/99	9/00			Langley FP	5/5/00		
	Rochester MSC	11/1/99	6/30/00			Kyoto	3/21/98	2/28/02			Los Angeles CSC	5/19/00		
	Speyer Dome	8/18/99	2/17/01	B		Las Vegas Cae	9/3/99	5/00			Melbourne CP	12/24/99		
	Stockholm	3/1/00	8/30/01	A		Syracuse	5/27/00	11/00	A		Mississauga FP	5/5/00		
	Sudbury	5/1/00	9/4/00			Taejon Earth	9/1/99	8/30/00			Monterrey Mex	5/1/00		
	Wash NMNH	5/12/99	12/31/00	A	AlienAdv	Tampa MOSI	3/17/99	9/4/00			Montreal FP	5/5/00		
	Berlin Disc	4/1/00	10/1/00			Vancouver CN	5/1/00	10/00	B		New York Sony	5/19/00		
	Hull	4/3/00	5/4/00	F		Vienna	4/14/00	6/29/00	B		Niagara	5/5/00		
	Leon Exp	12/3/99	6/3/00			Adelaide CP	11/11/99	5/31/00	A		Ontario Edw	5/19/00		
	Melbourne CP	3/9/00	9/9/00			Berlin Sony	3/00	9/00	A		Richmond FP	5/5/00		
	Montreal FP	5/00	8/00			Brisbane CP	5/16/00	12/31/00	A		Sydney CP	12/24/99		
	Sudbury	5/1/00	6/30/00	S		Galveston	3/1/00	9/30/00	B		Tijuana	5/1/00	11/30/00	
	Tampa MOSI	12/19/97	9/30/00	S		Gurnee	4/15/00	10/31/00	A		Toronto FP	5/5/00	11/30/00	
	Toronto OP	10/99	9/00			Montreal FP	5/00	9/00			Valencia Edw	5/19/00		
	Tsuruga	1/1/00	5/31/00			Myrtle Beach	3/00	10/00	A		Valencia Spn	5/1/00		
AIWC	Wakayama	6/20/99	8/31/00	A	Amazon	Philadelphia	5/00	9/00			Vaughan FP	5/5/00		
	Yunelin Hsien 1	2/00	1/01			Poitiers 870 3D	2/1/00	2/1/01	A		Vienna	4/14/00	6/29/00	B
	Branson	5/26/00	11/26/00			Richmond FP	5/00	9/00		ChanJian	Tokyo ACM	5/1/00	11/30/00	A
	Cathedral City	5/18/00	11/17/00			Sandusky	5/12/00	10/15/00	A		Tokyo TSC	12/4/99	5/28/00	
	Denver MNH	5/26/00	10/5/00			Santa Clara	3/00	9/00	A	Closed	Scottsdale	6/30/99		
	Fresno Edw	5/24/00	11/24/00			Shakopee	5/00	10/00	A		Seville	1/99	7/00	
	Los Angeles CSC	5/12/00	11/11/00			Vaughan FP	5/00	9/00		CV	Baltimore	4/19/98	6/30/00	S
	Sacramento	5/17/00	11/13/00			Baltimore	5/21/99	6/30/00	S		Copenhagen	9/2/98		B
					ATSHOT	Cape Town Mil	1/15/00	7/14/00		DIA	Dayton	9/1/97	6/1/00	S
						Cincinnati	2/19/00	6/9/00			Hampton	1/8/99	12/31/00	S
						Denver MNH	10/8/99	5/25/00	A	DIS	Perth Omni	1/1/97	6/30/00	B
						Puebla	1/15/00	7/14/00			Vancouver SW	11/7/97	11/7/00	S
						Seoul	1/23/00	8/1/00		DIA	Wash NASM	8/8/96		A
						Syracuse	3/7/00	5/5/00	B		Berlin Sony	11/15/99	5/14/00	
						Victoria	3/3/00	9/2/00		DIA	Brussels	5/1/00	12/31/00	
						Villahermosa	2/10/00	8/9/00			Duluth	6/6/98	12/31/00	
						Munich	11/6/97		B	DIA	Hampton	4/5/92	6/30/00	S
						Norwalk	3/11/00	6/30/00	E		Houston SCH	1/18/93	5/31/00	B
BP						Sinsheim	9/19/97		B	DIA	Huntsville	1/1/00	12/31/00	
						Ankara	1/22/00	7/21/00			Hutchinson	10/7/85	6/17/00	S
					Amazon	Baltimore		6/30/00	S	DIA	KSC 1	7/21/85		A
						Barcelona	1/00	12/00	B		Lubbock	5/1/00	12/31/00	
						Berlin Disc	10/2/98	4/1/01	A	DIA	Sudbury	5/1/00	6/30/00	
						Bochum NeUe	12/18/97	3/1/01			Syracuse	1/26/97	9/1/00	S
						Brussels	5/1/00	12/31/00		DIS	Auckland CP	3/15/00	9/30/00	
						Copenhagen	4/5/94	5/15/00	B		Detroit	1/00	12/00	
						Dublin She	10/2/98	12/31/00		DIS	Hastings	10/6/97		S
						Houston SCH	7/30/94	5/31/00			Houston SCH	7/30/94	5/31/00	
					ATSHOT					DIA				
										DIA				
										DIA				
										DIA				
										DIA				
										DIA				



Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status								
Discov Dolphins	Huntsville	10/1/98	12/31/00	B	E3Dcc EMSH EOTS Everest	Yokohama	3/1/00	3/1/01	A	GF	Charlotte	9/99	9/01	S								
	Hutchinson	10/15/94	12/31/00	S		Stockholm	5/5/00	9/21/00	A		Houston MNS	2/11/00	9/7/00	B								
	Perth Omni	2/95	6/00	S		Seattle Omni			A		Sudbury	1/00	12/02	S								
	Portland	5/28/99	9/6/00			Virginia Beach	4/1/98	4/30/01			GP	Barcelona	11/99	5/00								
	Tampa MOSI	11/11/98		S		Adelaide CP	5/8/98	12/31/00				Cape Town Mil	12/99	9/00	A							
	Shima	4/10/98	3/31/01	A		Baltimore	10/1/98	6/30/00	E			Hong Kong	5/1/00	12/00	B							
	Atlanta FMNH	3/16/00	8/00			Bristol	4/12/00	10/11/00				Lubbock	5/1/00	8/1/00	A							
	Birmingham	3/24/00	9/00			Cheshire Oaks	1/14/00	7/13/00				Saint Louis SC	9/13/99	6/5/00	B							
	Boston MOS	3/10/00	9/00			Coomera	1/1/00	12/31/00	A			Shreveport	10/99	6/00	B							
	Branson	4/14/00	4/10/01			Edmonton FP	5/1/00	10/7/00				Toronto OSC	11/5/99	7/1/00	A							
	Calgary EC	5/23/00	11/23/00			Hutchinson	10/1/98	3/11/01	B			HC	Alamogordo	4/1/00	9/30/00							
	Charlotte	3/10/00	9/00			Lisbon	5/1/00	10/31/00					Houston SCH	6/30/94	5/31/00	B						
	Chattanooga	4/1/00	11/00			Los Angeles Sony	4/14/00						HD	Sinsheim	5/15/98		A					
	Chicago MSI	3/10/00	9/00			Melbourne CP	5/98	12/11/00						HH	Honolulu Con	5/1/00	11/1/00					
	Cleveland	4/14/00	1/01			Poitiers Omni	2/5/00	2/5/01	A						Imagine	Bochum NeUe	10/16/98	12/31/00				
	Denver MNH	3/10/00	10/5/00	A		Richmond FP	5/1/00	10/7/00								Munich	11/27/97	12/31/00	B			
	Detroit	3/10/00	9/00			Sandy	11/5/99	5/11/00								Virginia Beach	4/1/98	4/30/01				
	Duluth	3/10/00	9/10/00			Sioux Falls	5/29/00	9/28/00								IOTS	Auckland CP	4/6/00	9/30/00			
	Fort Worth	3/6/00	9/6/00			Sydney CP	3/15/98	12/31/00									Edmonton FP	5/1/00	10/1/00			
	Harrisburg	3/10/00	9/00			Syracuse	3/7/00	5/26/00	E								Hague	10/11/99	10/14/00			
	Hull	4/1/00	9/00			Toronto OP	1/1/00	12/31/00									Houston MNS	5/19/00	6/29/00	A		
	Hutchinson	3/10/00	9/00	A		Townsville	10/1/99	10/1/00									Jersey City	10/22/99		B		
	Indianapolis CMI	3/10/00	7/13/00			Vienna	4/14/00	6/29/00	B								Nagoya OT	4/1/00	9/30/00	A		
	Kansas City Sci	3/00	9/00			Extreme	Auckland CP	9/15/99	5/30/00								A	Paris Geo	6/30/99	2/27/01	A	
	Kansas City Zoo	5/1/00	12/31/00				Barcelona	5/12/99	5/31/00								A	Saint Louis SC	1/7/00	5/4/00	A	
	Little Rock	3/25/00	8/00				Berlin Disc	11/20/99	11/20/00								A	Saint Louis SC	5/5/00	9/4/00	B	
	Lubbock	5/1/00	8/00				Brossard	5/1/00	8/31/00									San Antonio	1/21/00	5/21/00		
	Milwaukee	3/10/00	10/00	A			Cape Town Mil	10/18/99	10/18/00								A	Toronto OSC	1/28/00	7/15/01		
	Mobile	3/6/00	9/00				Chattanooga	5/26/00										ITD	Apple Valley	5/1/00	3/29/02	
	Munich	5/1/00	10/31/00				Houston SCH	5/27/00	9/4/00										Bangkok CP	5/1/00	8/31/00	
Myrtle Beach	3/10/00	3/01		Hull	10/22/99		5/30/00	A	Berlin Disc	10/1/99							9/30/00					
New Orleans	3/10/00	8/00		Las Vegas Cae	10/15/99				Boise Edw	5/1/00							10/31/00					
New York AMNH	3/10/00	9/00		Montpellier Gau	5/5/99		5/31/00	A	Chattanooga	4/1/97							5/3/01		B			
Norwalk	3/10/00	6/30/00	A	Myrtle Beach	7/1/99		5/31/00	A	Galveston	1/00	1/01						E					
Omaha	3/10/00	9/00		Quebec	10/26/99		12/31/00	A	Halifax	5/1/00	10/31/00											
Orlando SC	3/10/00	9/00		Speyer Imax	4/2/99		7/2/00	A	Harrisburg	9/9/99							E					
Pensacola	3/10/00	9/10/00		Toronto OP	5/20/00				Irvine Edw	5/1/00	12/31/01											
Perth Omni	5/6/00	11/6/00		Vienna	10/1/99		6/29/00	B	Madrid	5/5/99	6/24/00											
Pittsburgh	3/6/00	9/30/00	A	Vienna	4/14/00		6/29/00	B	Montpellier Gau	12/31/99	12/31/00											
Portland	3/10/00	9/00		Yellowstone	11/1/99		11/30/00	B	Montreal FP	5/5/00	8/31/00											
Regina	3/00	8/00		Fantasia FEOC FITS Flyers FMHG FOK Galapago	Tokyo IMAX		1/1/00	5/7/00	A	Munich	1/7/99	12/31/00										
Richmond SMV	5/1/00	9/15/00	A		Toronto OP		1/00	6/00	S	Ontario Edw	5/1/00	12/31/01										
Saint Paul	5/5/00	11/3/00			Poitiers MC		2/5/00	5/2/01	A	Orlando Muv	5/1/00	11/30/00										
San Diego RHF	3/10/00	8/00	A		Warner Robins		7/92		A	Seattle PSC 2	5/1/00	12/31/00										
San Jose	5/1/00	8/00			Virginia Beach			6/15/00	S	Sinsheim	5/15/98	5/20/01	B									
Seattle PSC 1	3/18/00	9/00			Kuwait City		4/17/00	4/16/01		Virginia Beach	6/15/96	4/30/01										
Shreveport	3/7/00	8/00			Apple Valley		5/1/00	12/31/00		L5	Bangkok CP	5/1/00	8/31/00									
Singapore SC	3/1/00	9/00			Brisbane CP		11/3/99	12/31/00			Barcelona	11/1/98	12/31/00									
Spokane	5/1/00	11/1/00			Copenhagen		12/1/99	11/30/00			Bochum NeUe	8/26/99	8/25/01									
Syracuse	3/10/00	9/5/00	A		Galveston		12/20/99	6/20/00			Dusseldorf NeUe	8/26/99	8/25/01									
Tampa MOSI	3/17/00	5/25/00	A		Laie		5/1/00	5/1/01			Frankfurt NeUe	8/26/99	8/25/00									
Tampa MOSI	5/26/00	9/4/00	B		Los Angeles CSC		11/5/99	5/4/00			Hampton	1/8/99	6/30/00									
Toronto OP	3/10/00	8/00			Melbourne CP		11/3/99	12/31/00			Indianapolis WR	5/1/00	8/15/01									
Vancouver SW	3/17/00	10/00			Miami	5/1/00	10/31/00		Ontario Edw		5/1/00	12/31/01										
Vienna	4/14/00	10/31/00	A		Munich	2/17/00	8/31/00		Sinsheim		10/26/96	5/20/01	B									
E3D	Virginia Beach	4/1/00	8/00			GAW GC	Nyack	5/1/00	10/31/00			LB	Bochum NeUe	10/16/98	12/31/00							
	Auckland CP	11/99	6/00				Sydney CP	11/3/99	12/31/00				Chattanooga	5/3/96	5/3/01							
	Barcelona	5/11/00	5/01				Tokyo IMAX	5/8/00	8/8/00				Munich	11/27/97	12/31/00	B						
	Berlin Disc	2/26/99	5/00		A		Tsuruga	4/1/00	6/30/00		A		Sinsheim	6/98	5/20/01	S						
	Bochum NeUe	7/99	7/00				Vancouver CN	5/1/00	10/00		B		Virginia Beach	6/96	4/01	B						
	Bradford	4/00	4/01				Virginia Beach	1/15/00					LS	Cheshire Oaks	1/14/00	7/13/00						
	Brisbane CP	5/20/99	5/00		A		Wash NMNH	10/27/99						Katoomba	8/26/99	8/25/00						
	Dusseldorf NeUe	3/25/99	11/30/00		A		Saint Louis Arch	3/3/97	5/28/00		A			Kuwait City	3/1/00	2/28/01						
	Ichikawa	4/00	11/00				Branson	4/15/99	8/15/00		B			Mississauga FP	5/1/00	10/31/00						
	London BFI	5/1/00	5/01				Hastings	3/21/00	6/5/00		B			Norfolk	6/1/94		A					
	Melbourne CP	5/20/99	5/00		A		Little Rock	1/10/00	6/1/00					Paris Def	5/1/00	10/30/00						
	Montpellier Gau	4/00	12/00				Poitiers Imax	2/5/00	2/5/01		A			Syracuse	6/26/99	5/26/00	B					
	New Rochelle Reg	5/1/00	11/00				Roanoke	7/3/99	7/3/00					Toronto FP	5/1/00	10/31/00						
	Singapore DC	6/99	5/00				Sacramento	5/1/00	5/18/00		F			Townsville	10/1/99	10/1/00						
	Sydney CP	5/20/99	5/00		A		Sandy	3/31/00	6/30/00					Victoria	12/17/99	6/1/00						
	Woodridge Cmk	3/1/00	7/1/00	A	Shenyang		1/1/00	1/1/01			MJTTM			Addison Mar	5/5/00	9/00						



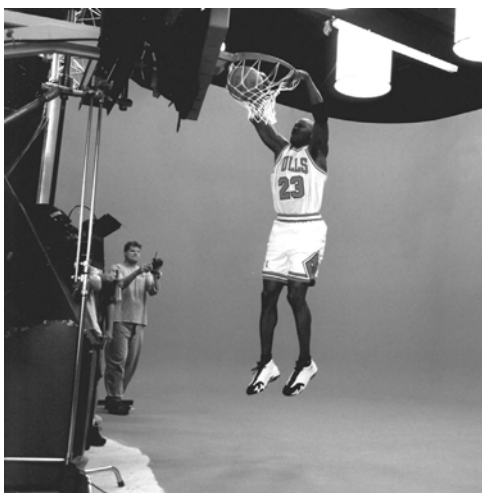
Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
MOE	Apple Valley	5/5/00	11/00	A	MOF	Cathedral City	5/1/00	5/1/01	A	ROF	Birmingham	12/15/99	6/15/00	E
	Boise Edw	5/5/00	11/00			Columbus COSI	2/5/00	9/7/00			Pittsburgh	3/6/00	7/29/00	
	Boston MOS	5/5/00	10/00			Denver MNH	6/11/99	6/3/00			Bochum NeUe	6/15/98	6/14/00	
	Branson	5/5/00	9/00			Detroit	4/15/00	7/31/00			Harrisburg	2/11/00	9/30/00	
	Buffalo Reg	5/5/00	9/00			Hutchinson	1/7/00	9/20/00			Speyer Imax	5/1/00	2/1/01	
	Buford Reg	5/5/00	9/00			Karlshamn	1/14/00	9/14/00			Bangkok CP	5/1/00	12/31/00	
	Calgary EC	5/5/00	1/01			Katoomba	12/8/99	12/00			Bochum NeUe	10/7/99	10/7/00	
	Cathedral City	5/5/00	5/01			Kuala Lumpur NP	5/15/99	5/16/00			Dallas Cmk	5/1/00	5/1/01	
	Charlotte	5/5/00	11/00			Las Vegas Lux	5/1/00	7/8/00			Dusseldorf NeUe	10/8/99	10/7/00	
	Chicago MSI	5/5/00	5/01			Little Rock	1/10/00	7/10/00			Edmonton FP	5/1/00	11/1/00	
	Chicago NP	5/5/00	11/00			Los Angeles CSC	1/28/00	8/31/00			Fort Lauderdale	12/3/99	5/11/00	
	Columbus Mar	5/5/00	9/00			Madrid	10/28/99	10/28/00			Frankfurt NeUe	10/5/99	10/7/00	
	Denver UA	5/5/00	11/00			Memphis Pink	3/11/00	10/13/00			Galveston	3/10/00	12/31/00	
	Dublin Reg	5/5/00	9/00			Morelia Ram	12/31/99	12/31/00			Honolulu Con	5/1/00	5/1/01	
	Fort Lauderdale	5/5/00	11/00			Munich	3/15/00	9/15/00			Laie	5/1/00	5/1/01	
	Fresno Edw	5/5/00	11/00			Niagara	11/1/99	S			Langley FP	5/1/00	11/30/00	
	Gurnee	5/5/00	9/00			Niagara	3/13/00	9/1/00			London ONT	5/1/00	8/30/01	
	Halifax	5/5/00	9/00			Norwalk	3/11/00	6/30/00			Los Angeles CSC	10/22/99	9/4/00	
	Hampton	5/5/00	11/00			Paris Geo	11/18/98	5/18/00			Mississauga FP	5/5/00	11/30/00	
	Houston Edw	5/5/00	11/00			Perth Omni	12/31/99	6/30/00			Myrtle Beach	12/17/99	6/16/00	
	Huntsville	5/5/00	11/00			Pittsburgh	5/14/99	6/30/00			Quebec	4/1/00	3/31/02	
	Indianapolis WR	5/5/00	11/00			Regina	12/10/99	9/10/00			Tempe	5/1/00	10/3/00	
	Irvine Edw	5/5/00	11/00			Roanoke	7/3/99	7/3/00			Nagashima	9/1/98	8/31/00	
	Las Vegas Lux	5/5/00	1/01			Saint Louis SC	1/7/00	1/6/01			Omiya	3/11/00	6/4/00	
	Lincolnshire Reg	5/5/00	9/00			San Diego RHF	10/1/99	8/31/00			Richmond SMV	5/1/00	7/30/00	
	Los Angeles Sony	5/5/00	11/00			Sandy	11/24/99	6/30/00			Tampa MOSI	12/1/98	9/30/00	
	Miami	5/5/00	1/01			Seattle Omni	3/00	9/00			Toronto OSC	3/6/98	3/31/02	
	Nashville Reg	5/5/00	9/00			Sioux Falls	1/27/00	5/26/00			Vienna	4/14/00	6/29/00	
	New Rochelle Reg	5/5/00	9/00			Stockholm	11/1/99	10/31/00			Norfolk	1/00	9/00	
	New York Sony	5/5/00	11/00			Taichung NMNS	7/1/99	6/30/00			Tampico Ram	9/99	10/00	
	Nyack	5/5/00	1/01			Taipei AM	2/99	7/00			Nagano Hot	5/1/00	12/31/00	
	Ontario Edw	5/5/00	11/00			Tampa MOSI	5/26/00	12/14/00			Nakatsugaru	7/98		
Reno NBS	5/19/00	11/00	Tampico Ram	12/31/99	12/31/00	Dallas AA	2/26/99							
Sacramento	5/5/00	1/01	Vancouver SW	9/10/99	6/16/00	Barcelona	7/99	12/00						
Saint Augustine	5/5/00	9/00	Cape Town Mil	1/19/00	5/31/00	Houston MNS	7/1/98	6/30/00						
Sandy	5/19/00	9/00	Munich	2/15/00	7/14/00	Munich	11/17/99	5/13/00						
Seattle Omni	5/5/00	11/00	Pensacola	11/8/96	A	Reno Fleisch	1/10/00	5/10/00						
Spokane	5/5/00	11/00	Taipei AM	1/00	12/00	Indianapolis WR	5/1/00	12/31/01						
Tempe	5/5/00	1/01	Birmingham	1/1/00		Leon Ram	7/23/99	7/22/00						
Valencia Edw	5/5/00	11/00	Louisville	5/1/00	11/30/00	Morelia Ram	7/23/99	7/23/00						
Vancouver CN	5/5/00	10/00	Bochum NeUe	4/1/00	9/30/00	San Antonio	5/26/00	9/4/00						
Wash NASM	5/5/00	1/01	Dusseldorf NeUe	4/1/00	9/30/00	San Diego RHF	3/1/99	2/28/01						
Winnipeg	5/5/00	11/00	Edmonton SSC	1/9/98	6/30/00	Syracuse	9/1/97	6/30/02						
Woodridge Cmk	5/5/00	11/00	Hampton	9/10/98	6/30/00	Tampico Ram	7/23/99	7/22/00						
Alamogordo	1/1/00	6/30/00	Houston SCH	6/28/97	12/31/01	Singapore SC	5/1/00	12/31/00						
Anchorage	12/99	1/01	Huntsville	6/3/98	5/1/00	Sydney CP	8/19/99							
Baltimore	5/20/99	6/30/01	Hutchinson		12/31/00	Sydney								
Bangkok CP	5/1/00	2/1/01	Indianapolis WR	5/1/00	2/27/01	Branson	5/28/99	9/30/00						
Berlin Sony	1/5/00	6/5/00	Milwaukee	1/8/00	6/2/00	Chicago MSI	2/18/00	9/15/00						
Boston MOS	10/1/99	6/30/00	Hutchinson	5/26/00	9/4/00	Dallas Cmk	5/1/00	10/22/00						
Brisbane CP	2/1/00	2/1/01	Roanoke	7/3/99	7/3/00	Langley FP	5/5/00	8/31/00						
			Niagara	7/1/86	A	Hampton	9/10/98	9/7/00						
			Adelaide CP	9/16/99	8/31/00	Norwalk	11/20/98	12/31/00						
			Brisbane CP	9/16/99	8/31/00	Huntsville	1/1/00	12/31/00						
			Charlotte	10/30/99	5/26/00	Hutchinson	5/26/00	9/4/00						
			Chicago MSI	10/8/99	5/5/00	Roanoke	7/3/99	7/3/00						
			Melbourne CP	9/16/99	8/31/00	Taejon MST	12/31/98	12/31/00						
			Seattle Omni	12/99	6/30/00	Kuala Lumpur IMAX	12/15/99	12/14/00						
			Sydney CP	9/16/99	8/31/00	Taipei AM	7/15/99	7/14/00						
			Vantaa	9/1/99	8/31/00	Warner Robins	7/92							
			Virginia Beach	5/12/00	9/30/00	Wash NASM	7/1/76							
			Atlanta FMNH	3/10/00	9/1/00	Baltimore	5/1/99							
			Barcelona	5/12/00	5/10/01	Kaohsiung	11/9/99	11/8/00						
			Brussels	5/1/00	12/31/00	Saint Louis SC	5/5/00	9/4/00						
			Melbourne CP	8/2/99		Yunelin Hsien 1	1/1/00	12/31/00						
			Montreal FP	8/15/99	12/1/00	Adelaide CP	12/10/98	11/14/00						
			Oslo	5/1/00	12/31/00	Ankara	1/22/00	7/21/00						
			Paris Geo	11/10/99	2/2/01	Auckland CP	7/28/99	7/31/00						
			Sydney CP	7/19/99	6/30/00	Bangkok CP	5/1/00	8/31/00						
			Branson	1/1/93	12/31/00	Barcelona	10/25/99	10/24/00						
			Laie	12/31/91	A	Berlin Disc	1/14/00	7/14/00						
					A	Berlin Sony	1/20/00	7/19/00						

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
	Bochum NeUe	5/13/99	12/31/00			Vaughan FP	5/1/00	2/12/01			Corsicana	2/1/00	6/1/00	A
	Boise Edw	5/1/00	12/31/00			Virginia Beach	1/8/99	4/30/01			Dallas SP	5/6/00	9/30/00	A
	Bradford	4/5/99	12/31/00			Woodridge Cmk	2/25/00	5/25/00			Dearborn	5/1/00	1/1/01	B
	Brisbane CP	1/22/99	11/14/00		TRF	Cocoa	9/99	5/00			Hampton	1/15/00	12/31/00	A
	Chattanooga	8/14/99	8/25/00		TTL	Dublin She	5/1/00	11/30/00			Hull	10/1/99	6/30/00	S
	Dearborn	5/1/00	5/1/01			Jersey City	4/22/00	10/8/00			Jersey City	10/22/99	10/7/00	A
	Dublin She	5/1/00	12/31/00		UGs	Quebec	2/17/00		A		Louisville	2/17/00	6/17/00	B
	Dusseldorf NeUe	8/31/99	12/31/00			Sinsheim	4/7/00		A		Phoenix	6/1/99	12/14/00	A
	Fort Worth	5/1/00	10/31/00		Urushi	Aizuwakamatsu	8/1/96				Quebec	2/23/00	7/11/00	B
	Frankfurt NeUe	4/30/00	12/31/00		VLBP	Shima	1/96	12/00			Regina	5/1/00	9/1/00	
	Fresno Edw	5/19/00	6/29/00		WABOS	Copenhagen	6/1/96	9/1/00			Rochester MSC	3/1/00	7/7/01	
	Halifax	5/1/00	10/31/00	A		Perth Omni	11/1/97	6/30/00			Saint Louis Arch	5/29/99	5/28/00	A
	Hamaoka	4/1/00	9/30/00			Valencia Spn	5/1/00	5/31/01			Sandy	5/12/00	8/31/00	B
	Harrisburg	5/27/00	9/30/00		WAMnv	Copenhagen	3/1/00	11/30/00	A		Seattle PSC 1	1/1/00	3/1/01	B
	Honolulu Con	5/1/00	2/28/01			Mexico City Pap	5/1/00	12/00	A		Toronto OP	3/00	6/00	
	Irvine Edw	5/1/00	12/31/01			Paris Geo	2/1/00		A		Toronto OSC	5/7/99		A
	Kagoshima	4/1/00	9/30/00		Whales	Berlin Sony	12/1/99	7/15/00			Wash NASM	9/4/99	6/15/00	E
	Kaohsiung	7/1/99	6/30/00	A		Brisbane CP	2/1/00	8/1/00		Yell	Yellowstone	6/94		A
	Los Angeles Sony	4/14/00	10/13/00			Brussels	9/22/99	7/31/00	B	ZC	Toronto OP	10/1/99	5/31/00	S
	Madrid	3/23/00	2/22/01			Detroit	4/15/00	7/31/00			Zion	4/1/00	10/31/00	A
	Melbourne CP	12/3/98	11/14/00			Hastings	3/21/00	6/5/00	A					
	Milwaukee	12/4/99	6/9/00	A		Leon Ram	12/31/99	12/31/00						
	Nashville Reg	5/14/00	11/10/00			Morelia Ram	12/31/99	12/31/00						
	Ontario Edw	5/1/00	12/31/01			Niagara	3/1/00	8/30/00						
	Osaka Sun	5/8/00	11/30/00	A		Philadelphia	1/14/00	6/30/00						
	Oslo	5/1/00	3/1/01			Puebla	11/99	11/00						
	Poitiers Solido	2/1/00	1/31/03			Roanoke	7/3/99	7/3/00						
	Regina	6/99	6/00			Tampico Ram	12/31/99	12/31/00						
	San Francisco	5/1/00	10/1/00		Wildfire	Duluth	4/1/00	7/1/00	B					
	Sinsheim	3/18/99				Fort Lauderdale	3/1/00	1/9/01	B					
	Sudbury	5/1/00	9/00			Hibbing	4/15/00	9/15/00	A					
	Sydney CP	12/3/98	11/14/00			Hong Kong	5/1/00	6/15/00						
	Taipei MCRC	11/1/99	12/31/00			Singapore SC	5/1/00	6/1/00						
	Tokorozawa	4/1/00	6/30/00			Taipei MCRC	7/1/99	6/30/00						
	Tokyo IMAX	5/1/00	8/8/00		WOC	Poitiers Imax 3D	5/98	5/00	A					
	Townsville	4/21/00	4/20/01		Wolves	Albuquerque	4/1/00	1/3/02	A					
	Tulsa Cmk	4/14/00	9/9/00			Anchorage	5/14/00	5/20/04						
	Valencia Edw	5/1/00	12/31/00			Cape Town Mil	7/1/99	6/30/00						

## May 2000 by Theater

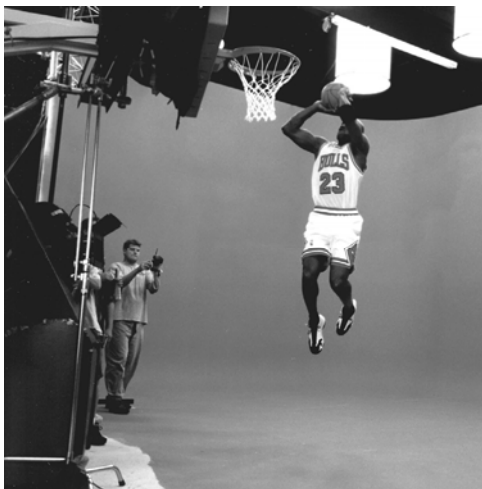
Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	MJTTM	5/5/00	9/00		Baltimore	AEK	5/12/00	9/4/00		Berlin Sony	Trex	1/14/00	7/14/00	
Adelaide CP	AlienAdv	11/11/99	5/31/00	A		Amazon	5/21/99	6/30/00	S		AlienAdv	3/00	9/00	A
	CDS	12/24/99				BP		6/30/00	S		DIA	11/15/99	5/14/00	
	Everest	5/8/98	12/31/00			CV	4/19/98	6/30/00	S		MOE	1/5/00	6/5/00	
	OG	9/16/99	8/31/00			Everest	10/1/98	6/30/00	E		Trex	1/20/00	7/19/00	
	Trex	12/10/98	11/14/00			MOE	5/20/99	6/30/01	A		Whales	12/1/99	7/15/00	
Aizuwakamatsu	Urushi	8/1/96				TR	5/1/99		E	Birmingham	Dolphins	3/24/00	9/00	
Alamogordo	HC	4/1/00	9/30/00		Bangkok CP	ITD	5/1/00	8/31/00			MTA	1/1/00		
	MOE	1/1/00	6/30/00			L5	5/1/00	8/31/00			ROF	12/15/99	6/15/00	
Albuquerque	Wolves	4/1/00	1/3/02	A		MOE	5/1/00	2/1/01		Bochum NeUe	BP	12/18/97	3/1/01	
Anchorage	Alaska	12/15/99	5/15/00			S&R	5/1/00	12/31/00			E3D	7/99	7/00	
	MOE	12/99	1/01			Trex	5/1/00	8/31/00			Imagine	10/16/98	12/31/00	
	Wolves	5/14/00	5/20/04		Barcelona	BP	1/00	12/00	B		L5	8/26/99	8/25/01	
Ankara	BP	1/22/00	7/21/00			E3D	5/11/00	5/01			LB	10/16/98	12/31/00	
	Trex	1/22/00	7/21/00			Extreme	5/12/99	5/31/00	A		MTM	4/1/00	9/30/00	
Apple Valley	Galapago	5/1/00	12/31/00			GP	11/99	5/00			RSATM	6/15/98	6/14/00	E
	ITD	5/1/00	3/29/02			L5	11/1/98	12/31/00			S&R	10/7/99	10/7/00	
	MJTTM	5/5/00	11/00			OMATS	5/12/00	5/10/01			Trex	5/13/99	12/31/00	
Atlanta FMNH	AEK	1/1/00	6/30/00	S		SOLOE	7/99	12/00	S	Boise Edw	ITD	5/1/00	10/31/00	
	Dolphins	3/16/00	8/00			Trex	10/25/99	10/24/00			MJTTM	5/5/00	11/00	
	OMATS	3/10/00	9/1/00		Berlin Disc	Africa	4/1/00	10/1/00			Trex	5/1/00	12/31/00	
Auckland CP	DIS	3/15/00	9/30/00			BP	10/2/98	4/1/01	A	Boston MOS	Dolphins	3/10/00	9/00	
	E3D	11/99	6/00			CDS	1/15/00				MJTTM	5/5/00	10/00	
	Extreme	9/15/99	5/30/00	A		E3D	2/26/99	5/00	A		MOE	10/1/99	6/30/00	
	IOTS	4/6/00	9/30/00			Extreme	11/20/99	11/20/00	A	Bradford	E3D	4/00	4/01	
	Trex	7/28/99	7/31/00			ITD	10/1/99	9/30/00			Trex	4/5/99	12/31/00	

<b>Branson</b>	AIWC	5/26/00	11/26/00		<b>Cleveland Cocoa</b>	Dolphins	4/14/00	1/01		<b>Halifax</b>	ITD	5/1/00	10/31/00	
	Dolphins	4/14/00	4/10/01			AEK	11/2/99	10/3/00			MJTMM	5/5/00	9/00	
	GC	4/15/99	8/15/00	B		TRF	9/99	5/00			Trex	5/1/00	10/31/00	A
	MJTMM	5/5/00	9/00			MOE	2/5/00	9/7/00			Trex	4/1/00	9/30/00	
<b>Brisbane CP</b>	Ozarks	1/1/93	12/31/00	A	<b>Columbus COSI Columbus Mar Coomera Copenhagen</b>	MJTMM	5/5/00	9/00		<b>Hamaoka Hampton</b>	AJ	4/14/00	10/14/00	
	T40	5/28/99	9/30/00	S		Everest	1/1/00	12/31/00	A		CV	1/8/99	12/31/00	S
	AlienAdv	5/16/00	12/31/00	A		BP	4/5/94	5/15/00	B		DIA	4/5/92	6/30/00	S
	CDS	12/24/99				CV	9/2/98		B		L5	1/8/99	6/30/00	
<b>Bristol</b>	E3D	5/20/99	5/00	A	<b>Corsicana Dallas AA Dallas Cmk</b>	Galapago	12/1/99	11/30/00		<b>Harrisburg</b>	MJTMM	5/5/00	11/00	
	Galapago	11/3/99	12/31/00			WABOS	6/1/96	9/1/00			MTM	9/10/98	6/30/00	S
	MOE	2/1/00	2/1/01			WAMnv	3/1/00	11/30/00	A		T90	9/10/98	9/7/00	S
	OG	9/16/99	8/31/00			Wolves	2/1/00	6/1/00	A		Wolves	1/15/00	12/31/00	A
<b>Brossard</b>	Trex	1/22/99	11/14/00		<b>Dallas SP Dayton Dearborn</b>	SOA	2/26/99			<b>Hastings</b>	Dolphins	3/10/00	9/00	
	Whales	2/1/00	8/1/00			S&R	5/1/00	5/1/01			ITD	9/9/99		E
	Everest	4/12/00	10/11/00			T40	5/1/00	10/22/00			RSATM	2/11/00	9/30/00	
	Extreme	5/1/00	8/31/00			Wolves	5/6/00	9/30/00	A		Trex	5/27/00	9/30/00	
<b>Brussels</b>	BP	5/1/00	12/31/00		<b>Denver MNH</b>	CV	9/1/97	6/1/00	S	<b>Hibbing</b>	DIS	10/6/97		S
	DIA	5/1/00	12/31/00			Trex	5/1/00	5/1/01			GC	3/21/00	6/5/00	B
	OMATS	5/1/00	12/31/00			Wolves	5/1/00	1/1/01	B		Whales	3/21/00	6/5/00	A
	Whales	9/22/99	7/31/00	B		AIWC	5/26/00	10/5/00		<b>Hong Kong</b>	Wildfire	4/15/00	9/15/00	A
<b>Buffalo Reg</b>	MJTMM	5/5/00	9/00		<b>Denver UA</b>	Amazon	10/8/99	5/25/00	A		GP	5/1/00	12/00	B
	AEK	5/1/00	8/31/00			CDS	5/26/00	10/5/00			Wildfire	5/1/00	6/15/00	
	MJTMM	5/5/00	9/00			Dolphins	3/10/00	10/5/00	A		HH	5/1/00	11/1/00	
	Dolphins	5/23/00	11/23/00		<b>Detroit</b>	MOE	6/11/99	6/3/00	A	<b>Honolulu Con</b>	S&R	5/1/00	5/1/01	
<b>Buford Reg</b>	MJTMM	5/5/00	1/01			MJTMM	5/5/00	11/00			Trex	5/1/00	2/28/01	
	Alaska	3/19/99	9/18/00	B		DIS	1/00	12/00			CDS	5/19/00		
	Amazon	1/15/00	7/14/00		<b>Dublin Reg Dublin She</b>	Dolphins	3/10/00	9/00		<b>Houston Edw</b>	MJTMM	5/5/00	11/00	
<b>Calgary EC</b>	Extreme	10/18/99	10/18/00	A		MOE	4/15/00	7/31/00		<b>Houston MNS</b>	AJ	10/15/99	5/18/00	A
	GP	12/99	9/00	A		Whales	4/15/00	7/31/00			GF	2/11/00	9/7/00	B
	MOF	1/19/00	5/31/00			MJTMM	5/5/00	9/00			IOTS	5/19/00	6/29/00	A
	Wolves	7/1/99	6/30/00		<b>Duluth</b>	BP	10/2/98	12/31/00		<b>Houston SCH</b>	SOLOE	7/1/98	6/30/00	
<b>Cape Town Mil</b>	AIWC	5/18/00	11/17/00			Trex	5/1/00	12/31/00			BP	7/30/94	5/31/00	
	MJTMM	5/5/00	5/01			TTL	5/1/00	11/30/00			DIA	1/18/93	5/31/00	B
	MOE	5/1/00	5/1/01			DIA	6/6/98	12/31/00			DIS	7/30/94	5/31/00	
<b>Cathedral City</b>	Dolphins	3/10/00	9/00		<b>Dusseldorf NeUe</b>	Dolphins	3/10/00	9/10/00		<b>Hull</b>	Extreme	5/27/00	9/4/00	
	GF	9/99	9/01	S		Wildfire	4/1/00	7/1/00	B		HC	6/30/94	5/31/00	B
	MJTMM	5/5/00	11/00			AEK	3/1/00	2/28/01			MTM	6/28/97	12/31/01	
	OG	10/30/99	5/26/00			E3D	3/25/99	11/30/00	A		AEK	5/1/00	10/31/00	
<b>Charlotte</b>	Dolphins	4/1/00	11/00		<b>Edmonton FP</b>	L5	8/26/99	8/25/01		<b>Huntsville</b>	Africa	4/3/00	5/4/00	F
	Extreme	5/26/00				MTM	4/1/00	9/30/00			CDS	5/5/00		
	ITD	4/1/97	5/3/01	B		S&R	10/8/99	10/7/00			Dolphins	4/1/00	9/00	
	LB	5/3/96	5/3/01			Trex	8/31/99	12/31/00			Extreme	10/22/99	5/30/00	A
<b>Cheshire Oaks</b>	Trex	8/14/99	8/25/00		<b>Edmonton SSC</b>	Everest	5/1/00	10/7/00		<b>Hutchinson</b>	Wolves	10/1/99	6/30/00	S
	Everest	1/14/00	7/13/00			IOTS	5/1/00	10/1/00			DIA	1/1/00	12/31/00	
	LS	1/14/00	7/13/00			S&R	5/1/00	11/1/00			DIS	10/1/98	12/31/00	B
	Dolphins	3/10/00	9/00		<b>Fort Lauderdale</b>	AEK	2/18/00	2/18/01			MJTMM	5/5/00	11/00	
<b>Chicago MSI</b>	MJTMM	5/5/00	5/01			MTM	1/9/98	6/30/00		<b>Ichikawa</b>	MTM	6/3/98	5/1/00	
	OG	10/8/99	5/5/00			Alaska	7/2/99	6/6/00	A		TBAA	1/1/00	12/31/00	
	T40	2/18/00	9/15/00			MJTMM	5/5/00	11/00			DIA	10/7/85	6/17/00	S
	MJTMM	5/5/00	11/00		<b>Fort Worth</b>	S&R	12/3/99	5/11/00			DIS	10/15/94	12/31/00	S
<b>Chicago NP Cincinnati</b>	Amazon	2/19/00	6/9/00			Wildfire	3/1/00	1/9/01	B		Dolphins	3/10/00	9/00	A
						Alaska	11/5/99	9/00			Everest	10/1/98	3/11/01	B
						Dolphins	3/6/00	9/6/00			MOE	1/7/00	9/20/00	
						Trex	5/1/00	10/31/00			MTM		12/31/00	S
<b>Cincinnati</b>					<b>Frankfurt NeUe</b>	MV	5/26/00	9/4/00		<b>Indianapolis CMI Indianapolis WR</b>	MV	5/26/00	9/4/00	
						AEK	8/26/99	6/30/01			TBAA	5/26/00	9/4/00	
						L5	8/26/99	8/25/00			AJ	4/1/00	9/30/00	A
						S&R	10/5/99	10/7/00			E3D	4/00	11/00	
<b>Columbus</b>					<b>Fresno Edw</b>	Trex	4/30/00	12/31/00		<b>Irvine Edw</b>	Dolphins	3/10/00	7/13/00	
						AIWC	5/24/00	11/24/00			L5	5/1/00	8/15/01	
						MJTMM	5/5/00	11/00			MJTMM	5/5/00	11/00	
						Trex	5/19/00	6/29/00			MTM	5/1/00	2/27/01	
<b>Columbus Mar</b>					<b>Galveston</b>	AlienAdv	3/1/00	9/30/00	B	<b>Jersey City</b>	Supespee	5/1/00	12/31/01	
						Galapago	12/20/99	6/20/00			CDS	5/19/00		
						ITD	1/00	1/01	E		ITD	5/1/00	12/31/01	
						S&R	3/10/00	12/31/00	B		MJTMM	5/5/00	11/00	
<b>Copenhagen</b>					<b>Gurnee</b>	AlienAdv	4/15/00	10/31/00	A		Trex	5/1/00	12/31/01	
						MJTMM	5/5/00	9/00			IOTS	10/22/99		B
						AEK	4/12/99	10/11/00	B		TTL	4/22/00	10/8/00	
						AJ	2/20/00	8/18/00	A		Wolves	10/22/99	10/7/00	A
<b>Corsicana</b>					<b>Hague</b>	IOTS	10/11/99	10/14/00						



Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Kagoshima	AEK	4/1/00	6/30/00	A		LS	5/1/00	10/31/00		Paris Def	Trex	5/1/00	3/1/01	
	Trex	4/1/00	9/30/00			S&R	5/5/00	11/30/00		Paris Geo	LS	5/1/00	10/30/00	
Kansas City Sci	Dolphins	3/00	9/00		Mobile	AEK	12/20/99	9/1/00			IOTS	6/30/99	2/27/01	A
Kansas City Zoo	Dolphins	5/1/00	12/31/00			Dolphins	3/6/00	9/00			MOE	11/18/98	5/18/00	B
Kaohsiung	TR	11/9/99	11/8/00	A	Monterrey Mex	CDS	5/1/00				OMATS	11/10/99	2/2/01	B
	Trex	7/1/99	6/30/00	A	Montpellier Gau	BP	5/1/00	5/1/01			WAMnv	2/1/00		A
Karlshamn	MOE	1/14/00	9/14/00	A		E3D	4/00	12/00		Pensacola	Dolphins	3/10/00	9/10/00	
Katoomba	LS	8/26/99	8/25/00			Extreme	5/5/99	5/31/00	A		MOF	11/8/96		A
	MOE	12/8/99	12/00			ITD	12/31/99	12/31/00		Perth Omni	AEK	3/1/99	6/30/00	
Kitakyushu	BP	4/1/00	3/31/01	A	Montreal FP	Africa	5/00	8/00			CV	1/1/97	6/30/00	B
KSC 1	DIA	7/21/85		A		AlienAdv	5/00	9/00			DIS	2/95	6/00	S
Kuala Lumpur IMAX	TF	12/15/99				CDS	5/5/00				Dolphins	5/6/00	11/6/00	
	12/14/00					ITD	5/5/00	8/31/00			MOE	12/31/99	6/30/00	
Kuala Lumpur NP	MOE	5/15/99	5/16/00			OMATS	8/15/99	12/1/00		Philadelphia	WABOS	11/1/97	6/30/00	
Kuwait City	FOK	4/17/00	4/16/01		Morelia Ram	MOE	12/31/99	12/31/00			AEK	4/7/00	9/29/00	
	LS	3/1/00	2/28/01			SupeSpee	7/23/99	7/23/00			AlienAdv	5/00	9/00	
Kyoto	Alaska	3/21/98	2/28/02			Whales	12/31/99	12/31/00			Whales	1/14/00	6/30/00	
Laie	Galapago	5/1/00	5/1/01		Munich	AEK	5/1/99	2/1/01		Phoenix	Wolves	6/1/99	12/14/00	A
	PO	12/31/91		A		ATSOT	11/6/97		B	Pittsburgh	Dolphins	3/6/00	9/30/00	A
	S&R	5/1/00	5/1/01			BP	11/6/97	12/31/00	B		MOE	5/14/99	6/30/00	A
Langley FP	CDS	5/5/00				Dolphins	5/1/00	10/31/00			ROF	3/6/00	7/29/00	E
	S&R	5/1/00	11/30/00			Galapago	2/17/00	8/31/00		Poitiers 870 3D	AlienAdv	2/1/00	2/1/01	A
	T40	5/5/00	8/31/00			Imagine	11/27/97	12/31/00	B	Poitiers Imax	GC	2/5/00	2/5/01	A
Las Vegas Cae	Alaska	9/3/99	5/00			ITD	1/7/99	12/31/00		Poitiers Imax 3D	WOC	5/98	5/00	A
	Extreme	10/15/99				LB	11/27/97	12/31/00	B	Poitiers MC	FITS	2/5/00	5/2/01	A
Las Vegas Lux	MJTTM	5/5/00	1/01			MOE	3/15/00	9/15/00		Poitiers Omni	Everest	2/5/00	2/5/01	A
	MOE	5/1/00	7/8/00			MOF	2/15/00	7/14/00		Poitiers Solido	Trex	2/1/00	1/31/03	
Leon Exp	Africa	12/3/99	6/3/00		Myrtle Beach	SOLOE	11/17/99	5/13/00		Portland	AEK	2/5/99	6/30/00	B
Leon Ram	SupeSpee	7/23/99	7/22/00			AlienAdv	3/00	10/00	A		DIS	5/28/99	9/6/00	
	Whales	12/31/99	12/31/00			Dolphins	3/10/00	3/01			Dolphins	3/10/00	9/00	
Lincolnshire Reg	MJTTM	5/5/00	9/00			Extreme	7/1/99	5/31/00	A	Puebla	Amazon	1/15/00	7/14/00	
Lisbon	Everest	5/1/00	10/31/00			S&R	12/17/99	6/16/00			Whales	11/99	11/00	
Little Rock	AEK	9/29/99	9/29/00		Nagano Hot	ShinSymp	5/1/00	12/31/00		Quebec	Extreme	10/26/99	12/31/00	A
	Dolphins	3/25/00	8/00		Nagashima	SE	9/1/98	8/31/00			S&R	4/1/00	3/31/02	
	GC	1/10/00	6/1/00		Nagoya OT	IOTS	4/1/00	9/30/00	A		UGs	2/17/00		A
	MOE	1/10/00	7/10/00		Nakatsugaru	SM	7/98				Wolves	2/23/00	7/11/00	B
London BFI	E3D	5/1/00	5/01		Nashville Reg	MJTTM	5/5/00	9/00		Regina	Dolphins	3/00	8/00	
London ONT	S&R	5/1/00	8/30/01			Trex	5/14/00	11/10/00			MOE	12/10/99	9/10/00	
Los Angeles CSC	AIWC	5/12/00	11/11/00		New Orleans	Dolphins	3/10/00	8/00			Trex	6/99	6/00	
	CDS	5/19/00			New Rochelle Reg	E3D	5/1/00	11/00		Reno Fleisch	Wolves	5/1/00	9/1/00	
	Galapago	11/5/99	5/4/00			MJTTM	5/5/00	9/00			AJ	5/9/00	9/4/00	
	MOE	1/28/00	8/31/00		New York AMNH	AJ	3/15/00	6/30/00			Speed	1/10/00	5/10/00	
	S&R	10/22/99	9/4/00			Dolphins	3/10/00	9/00		Reno NBS	MJTTM	5/19/00	11/00	
Los Angeles Sony	Everest	4/14/00			New York Sony	CDS	5/19/00			Richmond FP	AlienAdv	5/00	9/00	
	MJTTM	5/5/00	11/00			MJTTM	5/5/00	11/00			CDS	5/5/00		
	Trex	4/14/00	10/13/00		Niagara	CDS	5/5/00				Everest	5/1/00	10/7/00	
Louisville	MTA	5/1/00	11/30/00			MOE	11/1/99		S	Richmond SMV	Dolphins	5/1/00	9/15/00	A
	Wolves	2/17/00	6/17/00	B		MOE	3/13/00	9/1/00			SE	5/1/00	7/30/00	B
Lubbock	DIA	5/1/00	12/31/00			Niagara	7/1/86		A	Roanoke	GC	7/3/99	7/3/00	
	Dolphins	5/1/00	8/00			Whales	3/1/00	8/30/00			MOE	7/3/99	7/3/00	
	GP	5/1/00	8/1/00	A	Norfolk	LS	6/1/94		A		MV	7/3/99	7/3/00	
Madrid	ITD	5/5/99	6/24/00			Seasons	1/00	9/00			TBAA	7/3/99	7/3/00	
	MOE	10/28/99	10/28/00		Norwalk	ATSOT	3/11/00	6/30/00	E	Rochester MSC	Whales	7/3/99	7/3/00	
	Trex	3/23/00	2/22/01			Dolphins	3/10/00	6/30/00	A		AEK	11/1/99	6/30/00	
Melbourne CP	Africa	3/9/00	9/9/00			MOE	3/11/00	6/30/00	B		Wolves	3/1/00	7/7/01	
	CDS	12/24/99			Nyack	T90	11/20/98	12/31/00	S	Sacramento	AIWC	5/17/00	11/13/00	
	E3D	5/20/99	5/00	A		Galapago	5/1/00	10/31/00			GC	5/1/00	5/18/00	F
	Everest	5/98	12/11/00			MJTTM	5/5/00	1/01			MJTTM	5/5/00	1/01	
	Galapago	11/3/99	12/31/00		Omaha	Dolphins	3/10/00	9/00		Sagamihara	AJ	4/19/00	10/20/00	A
	OG	9/16/99	8/31/00		Omiya	SE	3/11/00	6/4/00		Saint Augustine	MJTTM	5/5/00	9/00	
	OMATS	8/2/99			Ontario Edw	CDS	5/19/00			Saint Louis Arch	GAW	3/3/97	5/28/00	A
	Trex	12/3/98	11/14/00			ITD	5/1/00	12/31/01			Wolves	5/29/99	5/28/00	A
Memphis Pink	MOE	3/11/00	10/13/00			L5	5/1/00	12/31/01		Saint Louis SC	GP	9/13/99	6/5/00	B
Mexico City Pap	WAMnv	5/1/00	12/00	A		MJTTM	5/5/00	11/00			IOTS	1/7/00	5/4/00	A
Miami	Galapago	5/1/00	10/31/00			Trex	5/1/00	12/31/01			IOTS	5/5/00	9/4/00	B
	MJTTM	5/5/00	1/01		Orlando Muv	ITD	5/1/00	11/30/00			MOE	1/7/00	1/6/01	B
					Orlando SC	Dolphins	3/10/00	9/00			TR	5/5/00	9/4/00	A
Milwaukee	Dolphins	3/10/00	10/00	A	Osaka Sun	Trex	5/8/00	11/30/00	A	Saint Paul	Dolphins	5/5/00	11/3/00	
	MTM	1/8/00	6/2/00	S	Oslo	BP	5/1/99	10/31/00		San Antonio	Alamo	1/88	12/00	A
	Trex	12/4/99	6/9/00	A		OMATS	5/1/00	12/31/00			IOTS	1/21/00	5/21/00	
Mississauga FP	CDS	5/5/00												

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
San Diego RHF	SupeSpee	5/26/00	9/4/00		Stockholm	MJTTM	5/5/00	11/00		Tsuruga	Africa	1/1/00	5/31/00	
	AIWC	5/19/00				AEK	3/1/00	8/30/01	A		Galapago	4/1/00	6/30/00	A
	Dolphins	3/10/00	8/00	A		BP	3/12/99	11/15/00	B		Trex	4/14/00	9/9/00	
	MOE	10/1/99	8/31/00	S		E3Dcc	5/5/00	9/21/00	A	Tulsa Cmk Valencia Edw	CDS	5/19/00		
San Francisco	SupeSpee	3/1/99	2/28/01	S	Sudbury	MOE	11/1/99	10/31/00	B		MJTTM	5/5/00	11/00	
	AIWC	5/12/00	11/12/00			AEK	5/1/00	9/4/00		Valencia Spn	Trex	5/1/00	12/31/00	
San Jose	Trex	5/1/00	10/1/00			Africa	5/1/00	6/30/00	S		BP	5/1/00	4/16/01	
	AIWC	5/19/00				DIA	5/1/00	6/30/00			CDS	5/1/00		
Sandusky Sandy	Dolphins	5/1/00	8/00		Sydney CP	GF	1/00	12/02	S	Vancouver CN	WABOS	5/1/00	5/31/01	
	AlienAdv	5/12/00	10/15/00	A		Trex	5/1/00	9/00			Alaska	5/1/00	10/00	B
	Everest	11/5/99	5/11/00			CDS	12/24/99				Galapago	5/1/00	10/00	B
	GC	3/31/00	6/30/00		Syracuse	E3D	5/20/99	5/00	A	Vancouver SW	MJTTM	5/5/00	10/00	A
Santa Clara	MJTTM	5/19/00	9/00			Everest	3/15/98	12/31/00			CV	11/7/97	11/7/00	S
	Wolves	5/12/00	8/31/00	B		Galapago	11/3/99	12/31/00			Dolphins	3/17/00	10/00	
	AlienAdv	3/00	9/00	A		OG	9/16/99	8/31/00		Vantaa Vaughan FP	MOE	9/10/99	6/16/00	
Scottsdale	Closed	6/30/99			Taejon Earth	OMATS	7/19/99	6/30/00			OG	9/1/99	8/31/00	
	EMSH			A		Sydney	8/19/99				AlienAdv	5/00	9/00	
	MJTTM	5/5/00	11/00			Trex	12/3/98	11/14/00		Victoria	CDS	5/5/00		
	MOE	3/00	9/00			Alaska	5/27/00	11/00	A		Trex	5/1/00	2/12/01	
Seattle PSC 1	OG	12/99	6/30/00		Taejon MST	Amazon	3/7/00	5/5/00	B		Amazon	3/3/00	9/2/00	
	Dolphins	3/18/00	9/00			DIA	1/26/97	9/1/00	S	Vienna	LS	12/17/99	6/1/00	
	Wolves	1/1/00	3/1/01	B		Dolphins	3/10/00	9/5/00	A		Alaska	4/14/00	6/29/00	B
	ITD	5/1/00	12/31/00		Taejon NMNS	Everest	3/7/00	5/26/00	E		CDS	4/14/00	6/29/00	B
Seattle PSC 2	Amazon	1/23/00	8/1/00			LS	6/26/99	5/30/00	B		Dolphins	4/14/00	10/31/00	A
	Closed	1/99	7/00			SupeSpee	9/1/97	6/30/02	S		Everest	4/14/00	6/29/00	B
Seoul	AlienAdv	5/00	10/00	A	Taichung NMNS	Alaska	9/1/99	8/30/00		Villahermosa	Extreme	10/1/99	6/29/00	B
	GC	1/1/00	1/1/01			TBA	12/31/98	12/31/00			Extreme	4/14/00	6/29/00	B
Shenyang	Discov	4/10/98	3/31/01	A		MOE	7/1/99	6/30/00	A		SE	4/14/00	6/29/00	B
	VLBP	1/96	12/00			MOE	2/99	7/00		Virginia Beach	Amazon	2/10/00	8/9/00	
Shreveport	Dolphins	3/7/00	8/00		Taipei AM	MOTM	1/00	12/00			Dolphins	4/1/00	8/00	
	GP	10/99	6/00	B		TF	7/15/99	7/14/00			EOTS	4/1/98	4/30/01	
Singapore DC	E3D	6/99	5/00			Trex	11/1/99	12/31/00			FMHG		6/15/00	S
Singapore SC	AJ	5/1/00	9/30/00		Tampico Ram	Wildfire	7/1/99	6/30/00		Wakayama	Galapago	1/15/00		
	Dolphins	3/1/00	9/00			Africa	12/19/97	9/30/00	S		Imagine	4/1/98	4/30/01	
	Sydney	5/1/00	12/31/00			Alaska	3/17/99	9/4/00			ITD	6/15/96	4/30/01	
	Wildfire	5/1/00	6/1/00		Tempe	DIS	11/11/98		S		LB	6/96	4/01	B
Sinsheim	ATSOT	9/19/97		B		Dolphins	3/17/00	5/25/00	A	Warner Robins	OG	5/12/00	9/30/00	
	HD	5/15/98		A		Dolphins	5/26/00	9/4/00	B		Trex	1/8/99	4/30/01	
	ITD	5/15/98	5/20/01	B		MOE	5/26/00	12/14/00	A		Africa	6/20/99	8/31/00	A
	L5	10/26/96	5/20/01	B	Tokoroza	SE	12/1/98	9/30/00	S	Wash NASM	Flyers	7/92		A
Sioux Falls	LB	6/98	5/20/01	S		MOE	12/31/99	12/31/00			TF	7/92		A
	Trex	3/18/99				SFTGS	9/99	10/00			CV	8/8/96		A
	UGs	4/7/00		A		SupeSpee	7/23/99	7/22/00		Wash NMNH	MJTTM	5/5/00	1/01	
Speyer Dome	Everest	5/29/00	9/28/00		Tokyo ACM	Whales	12/31/99	12/31/00			TF	7/1/76		A
	MOE	1/27/00	5/26/00			MJTTM	5/5/00	1/01			Wolves	9/4/99	6/15/00	E
Speyer Imax	AEK	8/18/99	2/17/01	B		S&R	5/1/00	10/3/00			AEK	5/12/99	12/31/00	A
	BP	5/18/95	12/31/00	S	Tokyo IMAX	CDS	5/1/00	11/30/00		Winnipeg	Galapago	10/27/99		
	Extreme	4/2/99	7/2/00	A		Trex	4/1/00	6/30/00			MJTTM	5/5/00	11/00	
	RSATM	5/1/00	2/1/01	E		ChanJian	5/1/00	11/30/00	A		E3D	3/1/00	7/1/00	A
Spokane	Dolphins	5/1/00	11/1/00			Fantasia	1/1/00	5/7/00	A	Woodridge Cmk	MJTTM	5/5/00	11/00	
					Toronto FP	Galapago	5/8/00	8/8/00			Trex	2/25/00	5/25/00	
Tokyo TSC						Trex	5/1/00	8/8/00			Extreme	11/1/99	11/30/00	B
						ChanJian	12/4/99	5/28/00			Yell	6/94		A
Toronto OP						CDS	5/5/00	11/30/00		Yokohama	E3D	3/1/00	3/1/01	A
						LS	5/1/00	10/31/00			Africa	2/00	1/01	
					Toronto OSC	Africa	10/99	9/00			TR	1/1/00	12/31/00	
						BP	9/25/97	5/20/00		Zion	ZC	4/1/00	10/31/00	A
Townsville						Dolphins	3/10/00	8/00						
						Everest	1/1/00	12/31/00						
						Extreme	5/20/00							
						FEOC	1/00	6/00	S					
						Wolves	3/00	6/00						
						ZC	10/1/99	5/31/00	S					
						GP	11/5/99	7/1/00	A					
						IOTS	1/28/00	7/15/01						
						SE	3/6/98	3/31/02	S					
						Wolves	5/7/99		A					
						Everest	10/1/99	10/1/00						
						LS	10/1/99	10/1/00						
						Trex	4/21/00	4/20/01						



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Africa	Africa: the Serengeti	1994	HMNS	SE	Special Effects	1996	IMAX
AIWC	Adventures in Wild California	2000	MFF	Seasons	Seasons	1987	SMM
AJ	Amazing Journeys	1999	HMNS	SFTGS	Search for the Great Sharks	1992	SMM
Alamo	Alamo: The Price of Freedom	1988	MFF	ShinSymp	Shinsyu Symphony	1995	MILF
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SM	Shirakami Mountains, The	1998	CJI
AlienAdv	Alien Adventure	1999	3D nWP	SOA	Spirit of American	1999	unk
Amazon	Amazon	1997	MFF	SOLOE	Secret of Life on Earth	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	Speed	Speed	1984	MFF
BP	Blue Planet	1990	IMAX	Supespee	Super Speedway	1997	SLC
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	Sydney	Sydney: Story of a City	1999	TBS
ChanJian	Chang Jiang: The Great River of China	1999	DTI	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF
Discov	Discoverers, The	1993	MFF	TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	TRF	Tropical Rain Forest	1992	SMM
E3Dcc	E3D (ColorCode 3D)	2000	nWP	TTL	To The Limit	1989	MFF
EMSH	Eruption of Mount St. Helens	1980	GFC	UGs	Ultimate G's: Zac's Flying Dream	2000	3D nWP
EOTS	Echoes of the Sun	1990	3D IMAX	Urushi	Urushi	1996	GOTO
Everest	Everest	1998	MFF	VLBP	Viva La Blanca Paloma	1994	DTI
Extreme	Extreme	1999	EP	WABOS	We Are Born of Stars	1985	3D IMAX
Fantasia	Fantasia 2000	2000	BVP	WAMnv	Water and Man (new ver.)	2000	XL
FEOC	First Emperor of China	1989	MILF	Whales	Whales	1997	DCI
FITS	Flowers in the Sky	1990	MC IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
Flyers	Flyers	1982	MFF	WOC	Wings of Courage	1994	3D SPC
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	Wolves	Wolves	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	Yell	Yellowstone	1994	DCI
Galapago	Galapagos	1999	3D IMAX	ZC	Zion Canyon	1994	WCPI
GAW	Great American West	1996	JQH				
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
GF	Gold Fever	1999	SKF				
GP	Greatest Places	1998	SMM				
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MV	Maximum Velocity	1999	DCI				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PO	Polynesian Odyssey	1991	PCC				
ROF	Ring of Fire	1991	SMM				
RSATM	Rolling Stones At the Max	1991	IMAX				

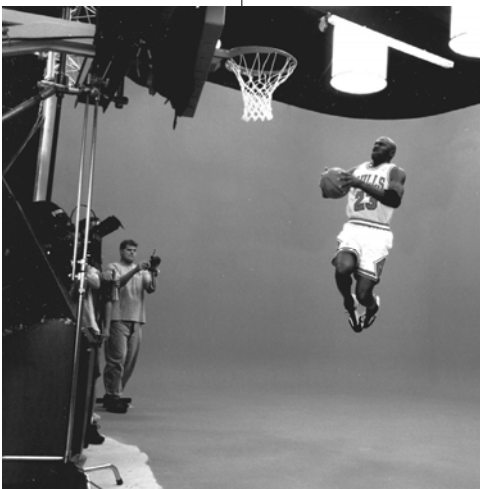
### May 2000 Bookings Count

# Film	# Film	# Film	# Film	# Film
49 Dolphins	10 IOTS	4 TBAA	2 UGs	1 PO
48 Trex	10 LS	4 TF	2 ZC	1 Seasons
45 MJTTM	9 AIWC	4 TR	1 Alamo	1 SFTGS
40 MOE	9 Amazon	3 ATSOT	1 Discov	1 ShinSymp
24 CDS	9 DIS	3 GF	1 E3Dcc	1 SM
21 AEK	9 L5	3 Imagine	1 EMSH	1 SOA
20 Wolves	9 MTM	3 MOF	1 EOTS	1 Speed
19 Everest	9 OG	3 RSATM	1 Fantasia	1 TRF
18 ITD	8 AJ	3 SOLOE	1 FEOC	1 Urushi
17 BP	8 GC	3 WABOS	1 FITS	1 VLBP
17 S&R	8 OMATS	3 WAMnv	1 Flyers	1 WOC
16 E3D	7 CV	2 ChanJian	1 FMHG	1 Yell
16 Extreme	7 GP	2 HC	1 FOK	
16 Galapago	7	2 MTA	1 GAW	
14 AlienAdv	Supespee	2 MV	1 HD	
12 Whales	6 SE	2 ROF	1 HH	
11 Africa	6 Wildfire	2 Sydney	1 MOTM	
11 Alaska	5 LB	2 T90	1 Niagara	
11 DIA	4 T40	2 TTL	1 Ozarks	

# Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

<p>Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 USA Tel: 310-247-3000 <a href="http://www.oscars.org/">http://www.oscars.org/</a></p> <p>American Society of Cinematographers P.O. BOX 2230 Hollywood, CA 90078 USA Tel: 323-969-4333 Fax: 323-882-6391 <a href="http://www.cinematographer.com">http://www.cinematographer.com</a></p> <p>Aperture Films PO Box 638 Laguna Beach, CA 92652 USA Tel: 949-376-7456 Fax: 949-376-9137</p> <p>Avalanche Hunter, LLC P.O. Box 1392 Telluride, CO 81435 USA Tel: 970-728-6990 Fax: 970-728-6990</p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-181-752-4406 Fax: +44-181-752-6555</p> <p>Blackstone Films, Inc. <b>BFI</b> 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951</p> <p>Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912</p>	<p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 <a href="http://brcweb.com/home.html">http://brcweb.com/home.html</a></p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-6839 USA Tel: 818-567 5007</p> <p>California Science Center 700 State Drive Los Angeles, CA 90037-1210 USA Tel: 213-744-7400 Fax: 213-744-2034 <a href="http://www.casiencectr.org/">http://www.casiencectr.org/</a></p> <p>Candide Media Works, Inc. 27 W. 24th Street, Suite 202 New York, NY 10010 USA Tel: 212-647-0400 Fax: 202-647-8255 <a href="http://www.candidemedia.com/">http://www.candidemedia.com/</a></p> <p>Christie Digital Systems 809 Wellington St. N. Kitchener, ON N2G 4J6 CANADA Tel: 519-744-7111 Fax: 519-749-3139</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 <a href="http://www.christieinc.com">http://www.christieinc.com</a></p> <p>Cinesell Japan, Inc. <b>CJI</b> 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209</p>	<p>Clifford Hay &amp; Associates 2208 Barchetta Dr. Las Vegas, NV 89134 USA</p> <p>Computer Film Company Ltd. 19-23 Wells Street London, W1P 3FP ENGLAND, UK Tel: +44-171-344-8000 Fax: +44-171-344-8001</p> <p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 <a href="http://www.destinationcinema.com">http://www.destinationcinema.com</a></p> <p>Digital Projection International, PLC Greenside Way, Middleton Manchester, M24 1XX ENGLAND, UK Tel: +44-161 681 6500 Fax: +44-161 684 7674 <a href="http://www.digitalprojection.com/">http://www.digitalprojection.com/</a></p> <p>Discovery Communications, Inc. 7700 Wisconsin Ave. Bethesda, MD 20814-1999 USA Tel: 301-771-4757 Fax: 301-771-4065</p> <p>Dome IMAX Theatre at La Defense La Defense 7-1, Place du Dome Paris LA Defense, 92905 FRANCE Tel: +33-1-4692-4656 Fax: +33-1-4692-4661 <a href="http://www.smartweb.fr/defense/">http://www.smartweb.fr/defense/</a></p> <p>Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603</p> <p>Eastman Kodak Company 6700 Santa Monica Boulevard Hollywood, CA 90038-1203 USA Tel: 213-464-6131 Fax: 213-464-5886</p>	<p>Euromax c/o NMPFT Bradford, West Yorkshire BD1 1NQ ENGLAND, UK Tel: +44-1-274-770-199 Fax: +44-1-274-770-199 <a href="http://www.euromax.org">http://www.euromax.org</a></p> <p>Extremity Productions <b>EP</b> 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130</p> <p>Famous Players Coliseum, Mississauga 309 Rathburn Road. Mississauga, ON CANADA Tel: 905-275-5255 <a href="http://www.famousplayersmovies.com/">http://www.famousplayersmovies.com/</a></p> <p>Famous Players Colossus Vaughan, ON CANADA Tel: 905-851-6400 <a href="http://www.famousplayersmovies.com/">http://www.famousplayersmovies.com/</a></p> <p>Famous Players Paramount Toronto, ON CANADA Tel: 416-368-5600 <a href="http://www.famousplayersmovies.com/">http://www.famousplayersmovies.com/</a></p> <p>First E Productions <b>FEP</b> Haghulta Vagen 32 Varmdö, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100</p> <p>Giant Screen Sports <b>GSS</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145</p> <p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 <a href="http://www.giantscreentheater.com">http://www.giantscreentheater.com</a></p> <p>Goto Optical Manufacturing Co. <b>GOTO</b> 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation <b>GFC</b> 3341 Cahuenga Boulevard West</p>	<p>Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103</p> <p>Groupe 47 <b>G47</b> 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMANY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 <a href="http://www.h5b5.com">http://www.h5b5.com</a></p> <p>Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61- 2-6680-8877 Fax: +61- 2-6680-8250 <a href="http://www.helio.com.au/index.html">http://www.helio.com.au/index.html</a></p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 <a href="http://www.hmns.org/">http://www.hmns.org/</a></p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009</p> <p>Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300</p> <p>IMAX Les Ailes 2153 Boulevard Lapiniere Brossard, QC J4W 3L1 CANADA Tel: 450-672-9811 Fax: 450-672-9965</p> <p>Imax Ltd. <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 <a href="http://www.imax.com/">http://www.imax.com/</a></p> <p>Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434</p> <p>Iwerks Entertainment <b>IWRK</b> 4540 West Valerio Street</p>	<p>Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 <a href="http://www.iwerks.com/">http://www.iwerks.com/</a></p> <p>James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208</p> <p>JQH Film Entertainment, Inc. <b>JQH</b> 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450</p> <p>K2 Communications 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540</p> <p>Large Format Cinema Association 8436 Colonial Drive Stockton, CA 95209-2319 USA Tel: 209-477-2726 Fax: 209-951-8113 <a href="http://lffca.org">http://lffca.org</a></p> <p>Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 <a href="http://www.laserium.com">http://www.laserium.com</a></p> <p>Loews Cineplex Navy Pier IMAX Theater 700 East Grand Avenue, Suite 115 Chicago, IL 60611 USA Tel: 312-595-0090 Fax: 312-595-7212 <a href="http://www.navypier.com/imax.html">http://www.navypier.com/imax.html</a></p> <p>Luxor Hotel and Casino 3900 Las Vegas Boulevard South Las Vegas, NV 89119 USA <a href="http://www.luxor.com">http://www.luxor.com</a></p> <p>MacGillivray Freeman Films, Inc. <b>MFF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 <a href="http://www.macfreefilms.com/home.html">http://www.macfreefilms.com/home.html</a></p> <p>Maryland Science Center 601 Light Street Baltimore, MD 21230-3812 USA Tel: 410-685-2370</p>
---	---	---	---	---	---





## Directory, cont'd

Fax: 410-545-5974  
http://www.mdsci.org/index.html

MegaSystems, Inc. **MEGA**  
435 Devon Park Drive, 500  
Bldg.  
Wayne, PA 19087 USA  
Tel: 610-225-7200  
Fax: 610-293-3253  
http://www.megasystem.com/

Motion International Large-  
Format **MILF**  
465 McGill, 9th floor  
Montreal, QC H2Y 4A6 CANA-  
DA  
Tel: 514-844-1761  
Fax: 514-985-4459

MR-Film  
Auhofstrasse 70  
Vienna, A-1130 AUSTRIA  
Tel: +43-1-876-8715  
Fax: +43-1-876-8715

Multi Image Productions, Inc.  
8849 Complex Drive  
San Diego, CA 92123-1403  
USA  
Tel: 858-560-8383  
Fax: 858-560-8465

Museum of Science and Indus-  
try **MSI**  
57th Street and Lake Shore  
Drive  
Chicago, IL 60637-2093 USA  
Tel: 773-684-1414  
Fax: 773-684-5678  
http://www.msichicago.org/

National Aeronautics and  
Space Administration  
500 E Street, SW, Suite 950  
Washington, DC 20024 USA

National Museum of Natural  
History  
10th St. and Constitution Ave.,  
NW  
Washington, DC 20560 USA

Nova Large Format Films  
125 Western Avenue  
Boston, MA 02134 USA  
Tel: 617-492-2777  
Fax: 617-787-7843  
http://www.wgbh.org

nWave Pictures  
3000 Olympic Blvd.  
Santa Monica, CA 90404 USA  
Tel: 310-264-4268  
Fax: 310-264-4271  
http://www.nwave.com

nWave Pictures Distribution  
**nWP**  
34 E. Putnam Ave, Suite 103  
Greenwich, CT 06830 USA  
Tel: 203-661-5678  
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**  
2 Pennsylvania Plaza, 25th

floor  
New York, NY 10121 USA  
Tel: 212-868-6000  
Fax: 212-868-5714

Ontario Place Corporation  
955 Lakeshore Boulevard West  
Toronto, ON M6K 3B9 CANA-  
DA  
Tel: 416-314-9773  
Fax: 416-314-9989  
http://www.ontarioplace.com

Ontario Science Centre  
770 Don Mills Road  
Don Mills, ON M3C 1T3  
CANADA  
Tel: 416-429-4100  
Fax: 416-696-3135  
http://www.osc.on.ca/

Orlando Science Center  
777 East Princeton Street  
Orlando, FL 32803-1250 USA  
Tel: 407-514-2000  
Fax: 407-514-2244  
http://www.osc.org/

Primesco Communications, Inc.  
**PCI**  
1200 McGill College, Suite  
2210  
Montreal, QC H3B 4G7 CAN-  
ADA  
Tel: 514-874-9551  
Fax: 514-874-9068  
http://www.primesco.com

Principal Media Group  
Picture House  
65 Hopton Street, Bankside  
London, SE1 9LR ENGLAND,  
UK  
Tel: +44-171-928-9882  
Fax: +44-171-928-9886  
http://www.principalmedia.com/

Productions Pascal Blais, Inc.  
**PPB**  
1155 rue Wellington  
Montreal, QC H3C 1V9 CANA-  
DA  
Tel: 514-989-9772  
Fax: 514-989-7018

Provision Entertainment  
9253 Eton Ave.  
Chatsworth, CA 91311 USA  
Tel: 818-775-1624  
Fax: 818-775-1628  
http://

www.provisionentertainment.com

Reuben H. Fleet Science  
Center  
P.O. Box 33303  
San Diego, CA 92163 USA  
Tel: 619-238-1233  
Fax: 619-685-5771  
http://www.rhlfleet.org/

RFX Inc.  
736 Seward St.  
Los Angeles, CA 90038-3504  
USA

Tel: 213-962-7400  
Fax: 213-962-7444

Rigaud Production  
19 rue de L'Eglise  
Puteaux, 92800 FRANCE  
Tel: +33-1 40 99 12 18  
Fax: +33-1 40 99 13 11

Science City at Union Station  
30 West Pershing Road  
Kansas City, MO 64108 USA  
Tel: 816-460-2222  
Fax: 816-460-2260  
http://www.sciencecity.com

Science Museum of Minnesota  
**SMM**  
120 W. Kellogg Blvd.  
Saint Paul, MN 55102 USA  
Tel: 651-221-4504  
Fax: 651-221-9433  
http://www.smm.org/

Science Museum, National  
Museum of Science &  
Industry  
Exhibition Road, South Ken-  
sington  
London, SW7 2DD ENG-  
LAND, UK

SDIFFG  
1155 rue Wellington  
Montreal, QC H3C 1V9 CANA-  
DA  
Tel: 514-989-9772  
Fax: 514-989-7018

SK Films, Inc. **SKF**  
264-B Adelaide Street East  
Toronto, ON M5A 1N1 CANA-  
DA  
Tel: 416-363-1411  
Fax: 416-363-1428

Sky East, Inc. **SEI**  
Mita Higashimori Bldg. Suite  
401  
2-13-9 Mita, Minato-ku  
Tokyo, 108-0073 JAPAN  
Tel: +81-3 3798-1118  
Fax: +81-3 3798-1125

Sky High Entertainment, Inc.  
840 Begin Street  
Quebec, QC G1S 4R1 CANA-  
DA  
Tel: 418-682-1443  
Fax: 418-682-1655  
http://www.ultimategs.com

Sony Pictures Classics, Large  
Format **SPC**  
550 Madison Avenue, 8th Floor  
New York, NY 10022 USA  
Tel: 212-833-8391  
Fax: 212-833-8570

Stephen Low Company **SLC**  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANADA

Tel: 514-633-6036  
Fax: 514-633-6035

Summerhays Films, Inc. **SFI**  
13234 Polvera Avenue  
San Diego, CA 92128 USA  
Tel: 858-674-6000  
Fax: 858-674-6006  
Swell Productions  
4047 Farmdale Ave.  
Studio City, CA 91604 USA  
Tel: 818-985-0721  
Fax: 818-985-8946

TAARNA Studios  
305 de la Commune Ouest,  
Suite 100  
Montreal, QC H2Y 2E1 CANA-  
DA  
Tel: 514-844-8448  
Fax: 514-811-8844

Tech Museum of Innovation  
145 West San Carlos Street  
San Jose, CA 95113 USA  
Tel: 408-294-8324  
Fax: 408-279-7167  
http://www.thetech.org/

Thémax, Inc.  
2153 Boulevard Lapinière  
Brossard, QC J4W 3L1 CANA-  
DA  
Tel: 450-672-9811  
Fax: 450-672-9965

Total Big Screen Distribution  
Pty Ltd. **TBS**  
119 Evans Street, Rozelle  
Sydney, NSW 2039 AUS-  
TRALIA  
Tel: +61-2-9555-9466  
Fax: +61-2-9555-7979

Universal Studios, California  
100 Universal Plaza  
Universal City, CA 91608 USA  
Tel: 818-622-3855  
Fax: 818-622-0407

Valentine Associates, Inc.  
5442 Hyde Park Boulevard  
Chicago, IL 60615 USA  
Tel: 773-324-3180  
Fax: 773-324-0579

Walt Disney Company  
500 S. Buena Vista St.  
Burbank, CA 91521 USA  
Tel: 818-560-2039

Westmorland Film Ltd.  
Westmorland Place  
Orton, Penrith CA10 3SB  
ENGLAND, UK  
Tel: +44-1539-624511  
Fax: +44-1539-624928

WGBH  
125 Western Avenue  
Boston, MA 02134 USA  
Tel: 617-492-2777

## Classifieds

### POSITIONS SOUGHT

**Sales/Marketing Coordinator**  
Sales/marketing team  
player who is versatile,  
creative, and ambitious,  
seeks an impact position.

Currently employed in  
Western Canada with an  
IMAX affiliate theater.  
Uphold highly effective  
communication and organi-  
zational skills in conjunction  
with employer's diverse  
educational and entertain-  
ment mandate. Also an  
active community-minded  
person with progressive  
skills and employment  
background.

More than willing to  
relocate to the USA or other  
international locations with  
relatively short notice.  
Aspire to make a significant  
contribution to the Large  
Format motion picture  
sector.

To obtain a copy of my  
resume and references,  
please contact Jeff Tulloch,  
306-791-7949, or e-mail  
jefftulloch@hotmail.com at  
your earliest convenience.

### POSITION OPENINGS

**8/70 Projectionist, Alaska  
CineVentures-Alaska**  
seeks an experienced 8/70  
projectionist for the 2000  
summer season, May to  
September. Permanent  
employment possible. Com-  
pensation package based on  
experience. Christie Epic  
experience desired.

Contact Bob Zundel  
P.O. Box 92287  
Anchorage, AK 99509  
Tel: 907-563-9171  
Fax: 907-563-9182  
cinevent@cs.com

### Multiple Positions

**Giant Screen Sports**, a  
Chicago-based film produc-  
tion and distribution compa-  
ny, is seeking experienced  
candidates for various pro-

duction, distribution, and  
marketing positions. The  
company currently has two  
films slated for release this  
year, *Michael Jordan to the  
Max* and *The World's Game*,  
as well as a few other film  
projects in development. If  
interested, please mail or fax  
a cover letter and resume to:

Giant Screen Sports  
500 Davis St., Ste 1005  
Evanston, IL 60201  
847-475-9140  
Fax: 847-475-9145

### Multiple positions, multiple locations, U.S.

Share in creating the  
IMAX Experience! Regal  
Cinemas, Inc., is expanding  
into the large format indus-  
try and is building ten thea-  
ters. We are looking for  
General Managers, Group  
Sales Managers, and Manag-  
ers of Projection Operations.  
If you have a winning atti-  
tude and are seeking an  
exciting career in the large  
format industry with the  
world's largest theater chain,  
send your resume to us  
TODAY!

Attn: Director of IMAX  
Operations  
Regal Cinemas - IMAX  
7132 Commercial Park  
Dr.  
Knoxville, TN 37918  
423-922-1123, ext 4410  
Fax: 423/925-9636  
Regali-  
max@regalcinemas.com

http://www.wgbh.org

White Mountain Films  
165 East 80th Street  
New York, NY 10021 USA  
Tel: 212-249-6508  
Fax: 212-794-2993  
White Oak Associates, Inc.  
P.O. Box 1164  
Marblehead, MA 01945 USA  
Tel: 781-639-0722  
Fax: 781-639-2491

Willy Bogner Filmproduktion  
GmbH  
Sankt-Veit-Strasse 4  
Munich, Bavaria D-81672  
GERMANY  
Tel: +49-89-43606-464  
Fax: +49-89-43606-487

http://www.bogner.com  
Wire Frame Films. Ltd.  
110 Spadina Ave, Suite 801  
Toronto, ON M5V 2K4 CANA-  
DA  
Tel: 416-364-8211  
Fax: 416-364-5512  
World Cinemax Productions,  
Inc. **WCPI**  
130 North Butte Street, Suite A  
Willows, CA 95988 USA  
Tel: 530-934-8827  
Fax: 530-934-3061

XLargo **XL**  
108 bis rue Championnet  
Paris, 75018 FRANCE  
Tel: +33-1-42 59 56 26  
Fax: +33-1 42 59 56 28

# SHORTS

## MAC Awards open for entries

The Marketing Committee of the **Giant Screen Theater Association** is soliciting entries for the fourth annual Marketing Achievement and Creativity (MAC) Awards. The awards, to be presented at the GSTA's annual conference in Frankfurt, Germany, in September, recognize excellence in marketing campaigns for LF film and theater launches. Campaigns for films or theaters opened between May 1, 1999, and June 1, 2000, are eligible, although other restrictions apply. For complete information, call the GSTA at 651-292-9884 or visit the Web site [www.giantscreentheater.com](http://www.giantscreentheater.com).

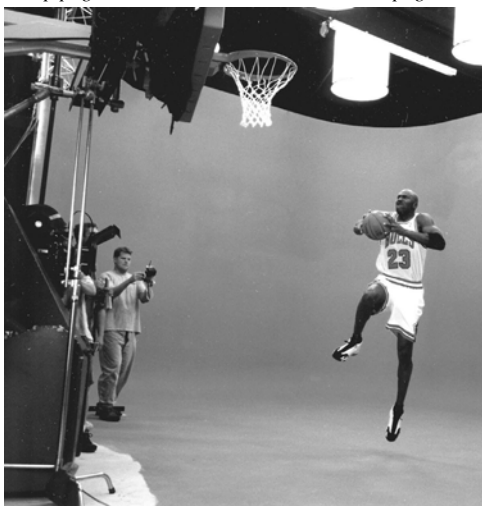
## Primesco shooting HDTV and LF

**Primesco Communications Inc.**, of Montreal, is shooting its two current LF productions, *Bears* and *Lost Worlds: Life in the Balance*, in digital HDTV simultaneously with the 15/70 shooting. According to press reports, the HD material, captured with Sony's HD 750A camera, is being shot at the request of **WGBH Boston** and the **Discovery Channel** for possible broadcast use. *Bears* is being directed by **David Lickley** and *Lost Worlds* is directed by **Bayley Silleck**.

## Smoot to join ASC

LF cinematographer **Reed Smoot** has been invited to join the **American Society of Cinematographers**, the oldest operating film society in the world. Smoot's LF credits include shooting *Grand Canyon*,

*Flip pages to see Michael's slam dunk. See page 10.*



*Mysteries of Egypt*, and *Galapagos*. He also directed *The Great American West*. Smoot's current projects include *All Access* and *China: The Panda Adventure*.

## Clinton visits The Tech



*President Clinton speaking in San Jose..*

President **Bill Clinton** addressed a Democratic political meeting held at **The Tech Museum of Innovation** in San Jose, CA, on April 3. Clinton spoke to 250 business leaders attending a conference entitled "Meeting the Challenges of the New Economy." Also present were California governor **Gray Davis** and San Jose mayor **Ron Gonzalez**. **Wes Wenhardt**, director of The Tech's IMAX theater, tells *MaxImage!* that the president was in the building for two hours, but didn't take up Wenhardt's offer to see an LF film.

## LF group formed in Quebec

A group of LF production and distribution companies, service bureaus, and investors in Quebec has formed the **Secretariat for the Development of the Large-Format Film Industry**, also known as SDIFFG (for its name in French, *Secrétariat pour le Développement de l'Industrie du Film Format Géant*). The organization will promote LF production in the Canadian province, represent the industry to various governmental agencies, and stimulate new projects.

Members include LF producers **Filmleg-**

**end**, **Motion International Large Format**, **Primesco Communications**, **Productions Pascal Blais**, **Sky High Entertainment**, **Taarna Productions**, sound studio **Covitec**, **Normand McKay Consulting Group**, and various investors. One member, post house **Global Vision**, plans to build an LF film processing lab in Quebec.

The group elected its first board in April, including president **Jean-Yves Martel** of PPB, and members **Goulam Amarsy** (Primesco), **Michel Delisle** (Covitec), **Carl Samson** (Sky High), **Pietro Serapiglia** (Filmlegend). The Secretariat completed a study of the industry last fall and according to a press release is "embarking on an ambitious program of development, including activities of promotion, training, financing new productions, and research and development."

## Cirque conquers Toronto

**Derval Whelan**, executive director of sales for **Sony Pictures Classics**, **Large Format**, tells *MaxImage!* that she has concluded exhibition deals for *Cirque du Soleil: Journey of Man* that will have it on all five LF screens in the metro Toronto area over the next three years. On May 5 it premieres at the three **Famous Players** IMAX theaters (the **Paramount** downtown, the **Coliseum** in Mississauga, and the **Colossus** in Vaughan); it opens at the **Ontario Science Center** next April; and it will be shown at the **Cinesphere** at **Ontario Place** in the summer of 2002. Simultaneous with the last booking, the troupe's next live touring show will perform on the grounds of **Ontario Place**.

Whelan also reports that in Cirque's home town of Montreal, the **Cinéma IMAX** at the Old Port sold 100,000 tickets before the film opened.

## Lynbrook moves

The new address for **Andrew Oran** and **Lynbrook Productions** is:

Lynbrook Productions  
17 Fettes Row  
Edinburgh EH3 6RH  
Scotland UK  
+44-131-652-3834